Remembering the Kanji
vol. I

A complete course on how not to forget the meaning and writing of Japanese characters

James W. Heisig

FOURTH EDITION

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Introduction

The aim of this book is to provide the student of Japanese with a simple method for correlating the writing and the meaning of Japanese characters in such a way as to make them both easy to remember. It is intended not only for the beginner, but also for the more advanced student looking for some relief to the constant frustration of forgetting how to write the kanji and some way to systematize what he or she already knows. By showing how to break down the complexities of the Japanese writing system into its basic elements and suggesting ways to reconstruct meanings from those elements, the method offers a new perspective from which to learn the kanji.

There are, of course, many things that the pages of this book will *not* do for you. You will read nothing about how kanji combine to form compounds. Nor is anything said about the various ways to pronounce the characters. Furthermore, all questions of grammatical usage have been omitted. These are all matters that need specialized treatment in their own right. Meantime, remembering the meaning and the writing of the kanji—perhaps the single most difficult barrier to learning Japanese—can be greatly simplified if the two are isolated and studied apart from everything else.

What makes forgetting the kanji so natural is their *lack of connection with normal patterns of visual memory.* We are used to hills and roads, to the faces of people and the skylines of cities, to flowers, animals, and the phenomena of nature. And while only a fraction of what we see is readily recalled, we are confident that, given proper attention, anything we choose to remember, we can. That confidence is lacking in the world of the kanji. The closest approximation to the kind of memory patterns required by the kanji is to be seen in the various alphabets and number-systems we know. The difference is that while these symbols are very few and often sound-related, the kanji number in the thousands and have no consistent phonetic value. Nonetheless, traditional methods for learning the characters have been the same as those for learning alphabets: drill the shapes one by one, again and again, year after year. Whatever ascetical value there is in such an exercise, the more efficient way would be to relate the characters to something other than their sounds in the first place, and so to break ties with the visual memory we rely on for learning our alphabets.

The origins of the Japanese writing system can be traced back to ancient China and the eighteenth century before the Christian era. In the form in which we find Chinese writing codified some 1,000 years later, it was made up largely of pictographic, detailed glyphs. These were further transformed and stylized down through the centuries, so that by the time the Japanese were introduced to the kanji by Buddhist monks from Korea and started experimenting with ways to adapt the Chinese writing system to their own language (about the fourth to seventh centuries of our era), they were already dealing with far more ideographic and abstract forms. The Japanese made their own contributions and changes in time, as was to be expected. And like every modern Oriental culture that uses the kanji, they continue to do so, though now more in matters of usage than form.

So fascinating is this story that many have encouraged the study of etymology as a way to remember the kanji. Unfortunately, the student quickly learns the many disadvantages of such an approach. As charming as it is to see the ancient drawing of a woman etched behind its respective kanji, or to discover the rudimentary form of a hand or a tree or a house, when the character itself is removed, the clear visual memory of the familiar object is precious little help for recalling how to write it. Proper etymological studies are most helpful *after* one has learned the general-use kanji. Before that, they only add to one's memory problems. We need a still more radical departure from visual memory.

Let me paint the impasse in another, more graphic, way. Picture yourself holding a kaleidoscope up to the light as still as possible, trying to fix in memory the particular pattern that the play of light and mirrors and colored stones has created. Chances are you have such an untrained memory for such things that it will take some time; but let us suppose that you succeed after ten or fifteen minutes. You close your eyes, trace the pattern in your head, and then check your image against the original pattern until you are sure you have it remembered. Then someone passes by and jars your elbow. The pattern is lost, and in its place a new jumble appears. Immediately your memory begins to scramble. You set the kaleidoscope aside, sit down, and try to draw what you had just memorized, but to no avail. There is simply nothing left in memory to grab hold of. The kanji are like that. One can sit at one's desk and drill a half dozen characters for an hour or two, only to discover on the morrow that when something similar is seen, the former memory is erased or hopelessly confused by the new information.

Now the odd thing is not that this occurs, but rather that, instead of openly admitting one's distrust of purely visual memory, one accuses oneself of a poor memory or lack of discipline and keeps on following the same routine. Thus, by placing the blame on a poor visual memory, one overlooks the possibility of

another form of memory that could handle the task with relative ease: *imaginative memory.*

By imaginative memory I mean the faculty to recall images created purely in the mind, with no actual or remembered visual stimuli behind them. When we recall our dreams we are using imaginative memory. The fact that we sometimes conflate what happened in waking life with what merely occurred in a dream is an indication of how powerful those imaginative stimuli can be. While dreams may be broken up into familiar component parts, the composite whole is fantastical and yet capable of exerting the same force on perceptual memory as an external stimulus. It is possible to use imagination in this way also in a waking state and harness its powers for assisting a visual memory admittedly ill-adapted for remembering the kanji.

In other words, if we could discover a limited number of basic elements in the characters and make a sort of alphabet out of them, assigning to each its own image, fusing them together to form other images, and so building up complex tableaux in imagination, the impasse created by purely visual memory might be overcome. Such an imaginative alphabet would be every bit as rigorous as a phonetic one in restricting each basic element to one basic value; but its grammar would lack many of the controls of ordinary language and logic. It would be like a kind of dream-world where anything at all might happen, and happen differently in each mind. Visual memory would be used minimally, to build up the alphabet. After that, one would be set loose to roam freely inside the magic lantern of imaginative patterns according to one's own preferences.

In fact, most students of the Japanese writing system do something similar from time to time, devising their own mnemonic aids but never developing an organized approach to their use. At the same time, most of them would be embarrassed at the academic silliness of their own secret devices, feeling somehow that there is no way to refine the ridiculous ways their mind works. Yet if it *does* work, then some such irreverence for scholarship and tradition seems very much in place. Indeed, shifting attention from why one *forgets* certain kanji to why one *remembers* others should offer motivation enough to undertake a more thorough attempt to systematize imaginative memory.

The basic alphabet of the imaginative world hidden in the kanji we may call, following traditional terminology, *primitive elements* (or simply *primitives*). These are not to be confused with the so-called "radicals" which form the basis of etymological studies of sound and meaning, and now are used for the lexical ordering of the characters. In fact, most of the radicals are themselves primitives, but the number of primitives is not restricted to the traditional list of radicals.

The primitives, then, are the fundamental strokes and combinations of strokes from which all the characters are built up. Calligraphically speaking,

there are only nine possible kinds of strokes in theory, seventeen in practice. A few of these will be given *primitive meanings;* that is, they will serve as fundamental images. Simple combinations will yield new primitive meanings in turn, and so on as complex characters are built up. If these primitives are presented in orderly fashion, the taxonomy of the most complex characters is greatly simplified and no attempt need be made to memorize the primitive alphabet apart from actually using it.

The number of primitives, as we are understanding the term, is a moot question. Traditional etymology counts some 224 of them. We shall draw upon these freely, and also ground our primitive meanings in traditional etymological meanings, without making any particular note of the fact as we proceed. We shall also be departing from etymology to avoid the confusion caused by the great number of similar meanings for differently shaped primitives. Wherever possible, then, the generic meaning of the primitives will be preserved, although there are cases in which we shall have to specify that meaning in a different way, or ignore it altogether, so as to root imaginative memory in familiar visual memories. Should the student later turn to etymological studies, the procedure we have followed will become more transparent, and should not cause any obstacles to the learning of etymologies. The list of elements that we have singled out as primitives proper (Index II) is restricted to the following four classes: basic elements that are not kanji, kanji that appear as basic elements in other kanji with great frequency, kanji that change their meaning when they function as parts of other kanji, and kanji that change their shape when forming parts of other kanji. Any kanji that keeps both its form and its meaning and appears as part of another kanji *functions* as a primitive, whether or not it occurs with enough frequency to draw attention to it as such.

The 2,042 characters chosen for study in these pages (given in the order of presentation in Index I and arranged according to the number of strokes in Index III) include the basic 1,850 general-use kanji established as standard by the Japanese Ministry of Education in 1946,[1] roughly another 60 used chiefly in proper names, and a handful of characters that are convenient for use as primitive elements. Each kanji is assigned a *key word* that represents its basic meaning, or one of its basic meanings. The key words have been selected on the basis of how a given kanji is used in compounds and on the meaning it has on its own. There is no repetition of key words, although many are nearly synonymous. In these cases, it is important to focus on the particular flavor that that word enjoys in English, so as to evoke connotations distinct from similar key words. To be sure, many of the characters carry a side range of connotations

[1] In 1981 an additional 95 characters were added to this list. They have been incorporated into later editions of this book.

not present in their English equivalents, and vice versa; many even carry several ideas not able to be captured in a single English word. By simplifying the meanings through the use of key words, however, one becomes familiar with a kanji and at least one of its principal meanings. The others can be added later with relative ease, in much the same way as one enriches one's understanding of one's native tongue by learning the full range of feelings and meanings embraced by words already known.

Once we have the primitive meanings and the key word relevant to a particular kanji (cataloged in Index iv), the task is to create a composite ideogram. Here is where fantasy and memory come into play. The aim is to shock the mind's eye, to disgust it, to enchant it, to tease it, or to entertain it in any way possible so as to brand it with an image intimately associated with the key word. That image in turn, inasmuch as it is composed of primitive meanings, will dictate precisely how the kanji is to be penned—stroke for stroke, jot for jot. Many characters, perhaps the majority of them, can be so remembered on a first encounter, provided sufficient time is taken to fix the image. Others will need to be reviewed by focusing on the association of key-word and primitive elements. In this way, mere drill of visual memory is all but entirely eliminated.

Since the goal is not simply to remember a certain number of kanji, but also to learn *how* to remember them (and others not included in this book), the course has been divided into three parts. Part one provides the full associative story for each character. By directing the reader's attention, at least for the length of time it takes to read the explanation and relate it to the written form of the kanji, most of the work is done for the student even as a feeling for the method is acquired. In Part two, only the skeletal plots of the stories are presented, and the individual must work out his or her own details by drawing on personal memory and fantasy. Part three, which comprises the major portion of the course, provides only the key word and the primitive meanings, leaving the remainder of the process to the student.

It will soon become apparent that the most critical factor is the *order of learning the kanji*. The actual method is simplicity itself. Once more basic characters have been learned, their use as primitive elements for other kanji can save a great deal of effort and enable one to review known characters at the same time as one is learning new ones. Hence to approach this course haphazardly, jumping ahead to the later lessons before studying the earlier ones, will entail a considerable loss of efficiency. If one's goal is to learn to write the entire list of general-use characters, then it seems best to learn them in the order best suited to memory, not in order of frequency or according to the order in which they are taught to Japanese children. Should the individual decide to pursue some other course, however, the indexes should provide all

the basic information for finding the appropriate frame and the primitives referred to in that frame.

It may surprise the reader casually leafing through these pages not to find a single drawing or pictographic representation. This is fully consistent with what was said earlier about placing the stress on imaginative memory. For one thing, pictographs are an unreliable way to remember all but very few kanji; and even in these cases, the pictograph should be *discovered* by the student by toying with the forms, pen in hand, rather than *given* in one of its historical graphic forms. For another, the presentation of an image actually inhibits imagination and restricts it to the biases of the artist. This is as true for the illustrations in a child's collection of fairy tales as it is for the various phenomena we shall encounter in the course of this book. The more original work the individual does with an image, the easier will it be to remember a kanji.

Before setting out on the course plotted in the following pages, attention should be drawn to a few final points. In the first place, one must be warned about setting out too quickly. It should not be assumed that because the first characters are so elementary, they can be skipped over hastily. The method presented here needs to be learned step by step, lest one find oneself forced later to retreat to the first stages and start over; 20 or 25 characters per day would not be excessive for someone who has only a couple of hours to give to study. If one were to study them full-time, there is no reason why the entire course could not be completed successfully in four to six weeks. By the time PART ONE has been traversed, the student should have discovered a rate of progress suitable to the time available.

Second, the repeated advice given to study the characters with pad and pencil should be taken seriously. While simply remembering the characters does not, one will discover, demand that they be written, there is really no better way to improve the aesthetic appearance of one's writing and acquire a "natural feel" for the flow of the kanji than by writing them. The method will spare one the toil of writing the same character over and over in order to learn it, but it will not supply the fluency at writing that comes only with constant practice. If pen and paper are inconvenient, one can always make do with the palm of the hand, as the Japanese do. It provides a convenient square space for jotting on with one's index finger when riding in a bus or walking down the street.

Third, the kanji are best reviewed by beginning with the key word, progressing to the respective story, and then writing the character itself. Once one has been able to perform these steps, reversing the order follows as a matter of course. More will be said about this later in the book.

In the fourth place, it is important to note that the best order for *learning* the kanji is by no means the best order for *remembering* them. They need to be recalled when and where they are met, not in the sequence in which they are

presented here. For that purpose, recommendations are given in Lesson 5 for designing flash cards for random review.

Finally, it seems worthwhile to give some brief thought to any ambitions one might have about "mastering" the Japanese writing system. The idea arises from, or at least is supported by, a certain bias about learning that comes from overexposure to schooling: the notion that language is a cluster of skills that can be rationally divided, systematically learned, and certified by testing. The kanji, together with the wider structure of Japanese—and indeed of *any* language for that matter—resolutely refuse to be mastered in this fashion. The rational order brought to the kanji in this book is only intended as an aid to get you close enough to the characters to befriend them, let them surprise you, inspire you, enlighten you, resist you, and seduce you. But they cannot be mastered without a full understanding of their long and complex history and an insight into the secret of their unpredictable vitality—all of which is far too much for a single mind to bring to the tip of a single pen.

That having been said, the goal of this book is still to attain native proficiency in writing the Japanese characters and associating their meanings with their forms. If the logical systematization and the playful irreverence contained in the pages that follow can help spare even a few of those who pick the book up the grave error of deciding to pursue their study of the Japanese language without aspiring to such proficiency, the efforts that went into it will have more than received their reward.

Kamakura, Japan
10 February 1977

Note to the 4th Edition

In preparing a new layout and typesetting of this fourth edition, I was tempted to rethink many of the key words and primitive meanings, and to adjust the stories accordingly. After careful consideration and review of the hundreds of letters I have received from students all over the world, as well as the changes that were introduced in the French and Spanish versions of the book,[2] I have decided to let it stand as it is with only a few exceptions.

There are, however, two related questions that come up with enough frequency to merit further comment at the outset: the use of this book in connection with formal courses of Japanese and the matter of pronunciation or "readings" of the kanji.

The reader will not have to finish more than a few lessons to realize that this book was designed for self-learning. What may not be so apparent is that *using it to supplement the study of kanji in the classroom or to review for examinations has an adverse influence on the learning process.* The more you try to combine the study of the written kanji through the method outlined in these pages with traditional study of the kanji, the less good this book will do you. I know of no exceptions.

Virtually all teachers of Japanese, native and foreign, would agree with me that learning to write the kanji with native proficiency is the greatest single obstacle to the foreign adult approaching Japanese—indeed so great as to be *presumed* insurmountable. After all, if even well-educated Japanese study the characters formally for nine years, use them daily, and yet frequently have trouble remembering how to reproduce them, much more than English-speaking people have with the infamous spelling of their mother tongue, is it not unrealistic to expect that even with the best of intentions and study methods those not raised with the kanji from their youth should manage the feat? Such an attitude may never actually be spoken openly by a teacher standing before a class, but as long as the teacher believes it, it readily becomes a self-

[2] The French adaptation was prepared by Yves Maniette under the title *Les kanji dans la tête: Apprendre à ne pas oublier le sens et l'écriture des caractères japonais* (Gramagraf SCCL, 1998). The Spanish version, prepared in collaboration with Marc Bernabé and Verònica Calafell, is *Kanji para recordar: Curso mnemotécnico para el aprendizaje de la escritura y el significado de los caracteres japoneses* (Barcelona: Editorial Herder, 2001).

fulfilling prophecy. This attitude is then transmitted to the student by placing greater emphasis on the supposedly simpler and more reasonable skills of learning to speak and read the language. In fact, as this book seeks to demonstrate, nothing could be further from the truth.

To begin with, the writing of the kanji is the most completely rational part of the language. Over the centuries, the writing of the kanji has been simplified many times, always with rational principles in mind. Aside from the Korean *hangul,* there may be no writing system in the world as logically structured as the Sino-Japanese characters are. The problem is that the usefulness of this inner logic has not found its way into learning the kanji. On the contrary, it has been systematically ignored. Those who have passed through the Japanese school system tend to draw on their own experience when they teach others how to write. Having begun as small children in whom the powers of abstraction are relatively undeveloped and for whom constant repetition is the only workable method, they are not likely ever to have considered reorganizing their pedagogy to take advantage of the older student's facility with generalized principles.

So great is this neglect that I would have to say that I have never met a Japanese teacher who can claim to have taught a foreign adult to write the basic general-use kanji that all high-school graduates in Japan know. Never. Nor have I ever met a foreign adult who would claim to have learned to write at this level from a native Japanese teacher. I see no reason to assume that the Japanese are better suited to teach writing because it is, after all, their language. Given the rational nature of the kanji, precisely the opposite is the case: the Japanese teacher is an impediment to learning to associate the meanings of the kanji with their written form. The obvious victim of the conventional methods is the student, but on a subtler level the reconfirmation of unquestioned biases also victimizes the Japanese teachers themselves, the most devoted of whom are prematurely denied the dream of fully internationalizing their language.

There are additional problems with using this book in connection with classroom study. For one thing, as explained earlier in the Introduction, the efficiency of the study of the kanji is directly related to the order in which they are learned. Formal courses introduce kanji according to different principles that have nothing to do with the writing. More often than not, the order in which Japan's Ministry of Education has determined children should learn the kanji from primary through middle school, is the main guide. Obviously, learning the writing is far more important than being certified to have passed some course or other. And just as obviously, one needs to know *all* the general-use kanji for them to be of any use for the literate adult. When it comes to reading basic materials, such as newspapers, it is little consolation to know half or even three-quarters of them. The crucial question for pedagogy, therefore,

is not what is the best way to qualify at some intermediate level of proficiency, but simply how to learn all the kanji in the most efficient and reliable manner possible. For this, the traditional "levels" of kanji proficiency are simply irrelevant. The answer, I am convinced, lies in self-study, following an order based on learning all the kanji.

I do not myself know of any teacher of Japanese who has attempted to use this book in a classroom setting. My suspicion is that they would soon abandon the idea. The book is based on the idea that the writing of the kanji can be learned on its own and independently of any other aspect of the language. It is also based on the idea that the pace of study is different from one individual to another, and for each individual, from one week to the next. Organizing study to the routines of group instruction runs counter to those ideas.

This brings us to our second question. The reasons for isolating the writing of the kanji from their pronunciation follow more or less as a matter of course from what has been said. The reading and writing of the characters are taught simultaneously on the grounds that one is useless without the other. This only begs the basic question of why they could not better, and more quickly, be taught one *after* the other, concentrating on what is for the foreigner the simpler task, writing, and later turning to the more complicated, the reading.

One has only to look at the progress of non-Japanese raised with kanji to see the logic of the approach. When Chinese adult students come to the study of Japanese, they already know what the kanji mean and how to write them. They have only to learn how to read them. The progress they make in comparison with their Western counterparts is usually attributed to their being "Oriental." In fact, Chinese grammar and pronunciation have about as much to do with Japanese as English does. It is their knowledge of the meaning and writing of the kanji that gives the Chinese the decisive edge. My idea was simply to learn from this common experience and give the kanji an English reading. Having learned to write the kanji in this way—which, I repeat, is the most logical and rational part of the study of Japanese—one is in a much better position to concentrate on the often irrational and unprincipled problem of learning to pronounce them.

In a word, it is hard to imagine a *less* efficient way of learning the reading and writing of the kanji than to study them simultaneously. And yet this is the method that all Japanese textbooks and courses follow. The bias is too deeply ingrained to be rooted out by anything but experience to the contrary.

Many of these ideas and impressions, let it be said, only developed after I had myself learned the kanji and published the first edition of this book. At the time I was convinced that proficiency in writing the kanji could be attained in four to six weeks if one were to make a full-time job of it. Of course, the claim raised more eyebrows than hopes among teachers with far more experience

than I had. Still, my own experience with studying the kanji and the relatively small number of individuals I have directed in the methods of this book, bears that estimate out, and I do not hesitate to repeat it here.

A word about how the book came to be written. I began my study of the kanji one month after coming to Japan with absolutely no previous knowledge of the language. Because travels through Asia had delayed my arrival by several weeks, I took up residence at a language school in Kamakura and began studying on my own without enrolling in the course already in progress. A certain impatience with my own ignorance compared to everyone around me, coupled with the freedom to devote myself exclusively to language studies, helped me during those first four weeks to make my way through a basic introductory grammar. This provided a general idea of how the language was constructed but, of course, almost no facility in using any of it.

Through conversations with the teachers and other students, I quickly picked up the impression that I had best begin learning the kanji as soon as possible, since this was sure to be the greatest chore of all. Having no idea at all how the kanji "worked" in the language, yet having found my own pace, I decided—against the advice of nearly everyone around me—to continue to study on my own rather than join one of the beginners' classes.

The first few days I spent pouring over whatever I could find on the history and etymology of the Japanese characters, and examining the wide variety of systems on the market for studying them. It was during those days that the basic idea underlying the method of this book came to me. The following weeks I devoted myself day and night to experimenting with the idea, which worked well enough to encourage me to carry on with it. Before the month was out I had learned the meaning and writing of some 1,900 characters and had satisfied myself that I would retain what I had memorized. It was not long before I became aware that something extraordinary had taken place.

For myself, the method I was following seemed so simple, even childish, that it was almost an embarrassment to talk about it. And it had happened as such a matter of course that I was quite unprepared for the reaction it caused. On the one hand, some at the school accused me of having a short-term photographic memory that would fade with time. On the other hand, there were those who pressed me to write up my "methods" for their benefit. But it seemed to me that there was too much left to learn of the language for me to get distracted by either side. Within a week, however, I was persuaded at least to let my notes circulate. Since most everything was either in my head or jotted illegibly in notebooks and on flash cards, I decided to give an hour each day to writing everything up systematically. One hour soon became two, then three, and in no time at all I had laid everything else aside to complete the task. By the end of that third month I brought a camera-ready copy to Nanzan Uni-

versity in Nagoya for printing. During the two months it took to prepare it for printing I added an Introduction. Through the kind help of Mrs. Iwamoto Keiko of Tuttle Publishing Company, most of the 500 copies were distributed in Tokyo bookstores, where they sold out within a few months. After the month I spent studying how to write the kanji, I did not return to any formal review of what I had learned. (I was busy trying to devise another method for simplifying the study of the reading of the characters, which was later completed as a companion volume to the first.[3]) When I would meet a new character, I would learn it as I had the others, but I have never felt the need to retrace my steps or repeat any of the work. Admittedly, the fact that I now use the kanji daily in my teaching, research, and writing is a distinct advantage. But I remain convinced that whatever facility I have I owe to the procedures outlined in this book.

Perhaps only one who has seen the method through to the end can appreciate both how truly uncomplicated and obvious it is, and how accessible to any average student willing to invest the time and effort. For while the method is *simple* and does eliminate a great deal of wasted effort, the task is still not an *easy* one. It requires as much stamina, concentration, and imagination as one can bring to it.

James W. Heisig
Barcelona, Spain
21 December 2000

[3] *Remembering the Kanji II: A Systematic Guide to Reading Japanese Characters* (Tokyo: Japan Publications Trading Co., 9th impression, 1998). This was later followed by *Remembering the Kanji III: Writing and Reading Japanese Characers for Upper-Level Proficiency* (Tokyo: Japan Publications Trading Co., 2nd impression, 1995), prepared with Tanya Sienko.

PART ONE

Stories

Lesson 1

Let us begin with a group of 15 kanji, all of which you probably knew before you ever cracked the covers of this book. Each kanji has been provided with a single *key word* to represent the basic meaning. Some of these characters will also serve later as *primitive elements* to help form other kanji, when they will take a meaning different from the meaning they have as kanji. Although it is not necessary at this stage to memorize the special primitive meaning of these characters, a special remark preceded by a star (*) has been appended to alert you to the change in meaning.

The *number of strokes* of each character is given in square brackets at the end of each explanation, followed by the stroke-by-stroke *order of writing.* It cannot be stressed enough how important it is to learn to write each kanji in its proper order. As easy as these first characters may seem, study them all with a pad and pencil to get into the habit from the very start.

Finally, note that each key word has been carefully chosen and should not be tampered with in any way if you want to avoid confusion later on.

1 **one**

一

In Chinese characters, the number **one** is laid on its side, unlike the Roman numeral I which stands upright. As you would expect, it is is written from left to right. [1]

* As a primitive element, the key-word meaning is discarded, and the single horizontal stroke takes on the meaning of *floor* or *ceiling,* depending on its position: if it stands above another primitive, it means *ceiling;* if below, *floor.*

2

二

two

Like the Roman numeral II, which reduplicates the numeral I, the kanji for **two** is a simple reduplication of the horizontal stroke that means *one.* The order of writing goes from above to below, with the first stroke slightly shorter. [2]



3

三

three

And like the Roman numeral III, which triples the numeral I, the kanji for **three** simply triples the single horizontal stroke. In writing it, think of "1 + 2 = 3" (一 + 二 = 三) in order to keep the middle stroke shorter. [3]



4

四

four

This character is composed of two primitive elements, *mouth* 口 and *human legs* 儿, both of which we will meet in the coming lessons. Assuming that you already knew how to write this kanji, we will pass over the "story" connected with it until later.

Note how the second stroke is written left-to-right and then top-to-bottom. This is consistent with what we have already seen in the first three numbers and leads us to a general principle that will be helpful when we come to more complicated kanji later on: WRITE NORTH-TO-SOUTH, WEST-TO-EAST, NORTHWEST-TO-SOUTHEAST. [5]



5

五

five

As with *four,* we shall postpone learning the primitive elements that make up this character. Note how the general principle we

just learned in the preceding frame applies to the writing of the character for **five**. [4]

一 丅 万 五

6 六

six

The primitives here are *top hat* and *animal legs*. Once again, we glide over them until later. [4]

丶 亠 亣 六

7 七

seven

Note that the first stroke "cuts" through the second. This distinguishes **seven** from the character for *spoon* 匕 (FRAME 444), in which the horizontal stroke stops short. [2]

一 七

* As a primitive, this form takes on the meaning of *diced*, i.e., "cut" into little pieces, consistent both with the way the character is written and with its association with the kanji for *cut* 切 to be learned in a later lesson (FRAME 85).

8 八

eight

Just as the Arabic numeral "8" is composed of a small circle followed by a larger one, so the kanji for **eight** is composed of a short line followed by a longer line, slanting towards it but not touching it. And just as the "lazy 8" ∞ is the mathematical symbol for "infinity," so the expanse opened up below these two strokes is associated by the Japanese with the sense of an infinite expanse or something "all-encompassing." [2]

丿 八

9 九

nine

If you take care to remember the stroke order of this kanji, you will not have trouble later keeping it distinct from the kanji for *power* 力 (FRAME 858). [2]

丿 九

* As a primitive, we shall use this kanji to mean *baseball team* or simply *baseball.* The meaning, of course, is derived from the *nine* players who make up a team.

10 十

ten

Turn this character 45° either way and you have the x used for the Roman numeral **ten**. [2]

一 十

* As a primitive, this character sometimes keeps its meaning of *ten* and sometimes signifies *needle,* this latter derived from the kanji for *needle* 針 (FRAME 274). Since the primitive is used in the kanji itself, there is no need to worry about confusing the two. In fact, we shall be following this procedure regularly.

11 口

mouth

Like several of the first characters we shall learn, the kanji for **mouth** is a clear pictograph. Since there are no circular shapes in the kanji, the square must be used to depict the circle. [3]

丨 冂 口

* As a primitive, this form also means *mouth.* Any of the range of possible images that the word suggests—an opening or entrance to a cave, a river, a bottle, or even the largest hole in your head—can be used for the primitive meaning.

12 日

day

This kanji is intended to be a pictograph of the sun. Recalling what we said in the previous frame about round forms, it is easy to detect the circle and the big smile that characterize our simplest drawings of the sun—like those yellow badges with the words, "Have a nice **day**!" [4]



* Used as a primitive, this kanji can mean *sun* or *day* or a *tongue wagging in the mouth.* This latter meaning, incidentally, derives from an old character outside the standard list meaning something like "sayeth" and written almost exactly the same, except that the stroke in the middle does not touch the right side (曰, FRAME 578).

13 月

month

This character is actually a picture of the moon, with the two horizontal lines representing the left eye and mouth of the mythical "man in the moon." (Actually, the Japanese see a hare in the moon, but it is a little farfetched to find one in the kanji.) And one **month**, of course, is one cycle of the moon. [4]



*As a primitive element, this character can take on the sense of *moon, flesh,* or *part of the body.* The reasons for the latter two meanings will be explained in a later chapter.

14 田

rice field

Another pictograph, this kanji looks like a bird's-eye view of a **rice field** divided into four plots. Be careful when writing this character to get the order of the strokes correct. You will find that it follows perfectly the principle stated in FRAME 4. [5]



* When used as a primitive element, the meaning of *rice field* is most common, but now and again it will take the meaning of *brains* from the fact that it looks a bit like that tangle of gray matter nestled under our skulls.

15

目

eye

Here again, if we round out the corners of this kanji and curve the middle strokes upwards and downwards respectively, we get something resembling an **eye**. [5]



* As a primitive, the kanji keeps its sense of *eye*, or more specifically, an *eyeball*. In the surroundings of a complex kanji, the primitive will sometimes be turned on its side like this: 罒.

Although only 9 of the 15 kanji treated in this lesson are formally listed as primitives—the elements that join together to make up other kanji—some of the others may also take on that function from time to time, only not with enough frequency to merit learning them as separate primitive elements and attaching special meanings to them. In other words, whenever one of the kanji already learned is used in another kanji, it will retain its key-word meaning unless we have assigned it a special primitive meaning.

Lesson 2

In this lesson we learn what a "primitive element" is by using the first 15 characters as pieces that can be fitted together to form new kanji—18 of them to be exact. Whenever the primitive meaning differs from the key-word meaning, you may want to go back to the original frame to refresh your memory. From now on, though, you should learn *both* the key-word and the primitive

meaning of new kanji as they appear. An Index of primitive elements has been added at the end of the book.

16 古 **old**

The primitive elements that compose this character are *ten* and *mouth*, but you may find it easier to remember it as a pictograph of a tombstone with a cross on top. Just think back to one of those graveyards you have visited, or better still, used to play in as a child, with **old** inscriptions on the tombstones.

This departure from the primitive elements in favor of a pictograph will take place now and again at these early stages, and almost never after that. So you need not worry about cluttering up your memory with too many character "drawings." [5]

一 十 𠇍 古 古

* Used as a primitive element, this kanji keeps its key-word sense of *old*, but care should be taken to make that abstract notion as graphic as possible.

17 吾 **I**

There are actually a number of kanji for the word **I**, but the others tend to be more specific than this one. The key word here should be taken in the general psychological sense of the "perceiving subject." Now the one place in our bodies that all *five* senses are concentrated in is the head, which has no less than *five mouths:* 2 nostrils, 2 ears, and 1 mouth. Hence, *five mouths* = **I**. [7]

一 丁 五 五 吾 吾 吾

18 冒 **risk**

Remember when you were young and your mother told you never to look directly into the *sun* for fear you might burn out

your *eyes*? Probably you were foolish enough to **risk** a quick glance once or twice; but just as probably, you passed that bit of folk wisdom on to someone else as you grew older. Here, too, the kanji that has a *sun* above and an *eye* right below looking up at it has the meaning of **risk** (see FRAME 12). [9]



19 朋

companion

The first **companion** that God made, as the Bible story goes, was Eve. Upon seeing her, Adam exclaimed, "*Flesh* of my *flesh!*" And that is precisely what this character says in so many strokes. [8]



20 明

bright

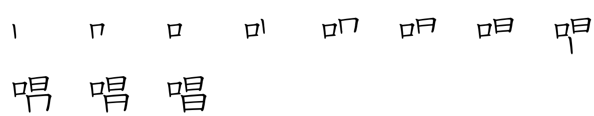
Among nature's **bright** lights, there are two that the biblical myth has God set in the sky: the *sun* to rule over the day and the *moon* to rule the night. Each of them has come to represent one of the common connotations of this key word: the *sun,* the **bright** insight of the clear thinker, and the *moon,* the **bright** intuition of the poet and the seer (see FRAME 13). [8]



21 唱

chant

This one is easy! You have one *mouth* making no noise (the choirmaster) and two *mouths with wagging tongues* (the minimum for a chorus). So think of the key word, **chant**, as monastery singing and the kanji is yours forever (see FRAME 12). [11]

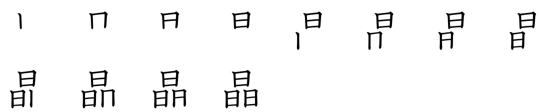


22

晶

sparkle

What else can the word **sparkle** suggest if not a diamond? And if you've ever held a diamond up to the light, you will have noticed how every facet of it becomes like a miniature *sun*. This kanji is a picture of a tiny *sun* in three places (that is, "everywhere"), to give the sense of something that **sparkles** on all sides. Just like a diamond. In writing the primitive elements three times, note again how the rule for writing given in FRAME 4 holds true not only for the strokes in each individual element but also for the disposition of the elements in the character as a whole. [12]

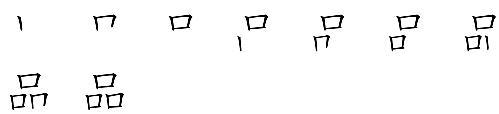


23

品

goods

As in the character for *sparkle*, the triplication of a single element in this character indicates "everywhere" or "heaps of." When we think of **goods** in modern industrial society, we think of what has been mass-produced—that is to say, produced for the "masses" of open *mouths* waiting like fledglings in a nest to "consume" whatever comes their way. [9]



24

呂

spine

This character is rather like a picture of two of the vertebrae in the **spine** linked by a single stroke. [7]

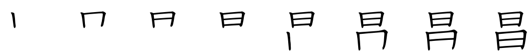


25

昌

prosperous

What we mentioned in the previous two frames about 3 of something meaning "everywhere" or "heaps of" was not meant to be taken lightly. In this kanji we see *two suns,* one atop the other, which, if we are not careful, is easily confused in memory with the *three suns* of *sparkle.* Focus on the number this way: since we speak of **prosperous** times as *sunny,* what could be more **prosperous** than a sky with *two suns* in it? Just be sure to actually SEE them there. [8]



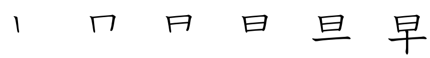
26

早

early

This kanji is actually a picture of the first flower of the day, which we shall, in defiance of botanical science, call the *sun*-flower, since it begins with the element for *sun* and is held up on a stem with leaves (the pictographic representation of the final two strokes). This time, however, we shall ignore the pictograph and imagine *sun*flowers with *needles* for stems, which can be plucked and used to darn your socks.

The sense of **early** is easily remembered if one thinks of the *sun*flower as the **early** riser in the garden, because the *sun,* showing favoritism towards its namesake, shines on it before all the others (see FRAME 10). [6]



* As a primitive element, this kanji takes the meaning of *sun-flower,* which was used to make the abstract key word *early* more graphic.

27

旭

rising sun

This character is a sort of nickname for the Japanese flag with its well-known emblem of the **rising sun**. If you can picture two seams running down that great red *sun,* and then imagine

it sitting on a *baseball* bat for a flagpole, you have a slightly irreverent—but not altogether inaccurate—picture of how the sport has caught on in the Land of the **Rising Sun**. [6]



28

世

generation

We generally consider one **generation** as a period of thirty (or *ten* plus *ten* plus *ten*) years. If you look at this kanji in its completed form—not in its stroke order—you will see three *tens*. When writing it, think of the lower horizontal lines as "addition" lines written under numbers to add them up. Thus: *ten* "plus" *ten* "plus" *ten* = thirty. Actually, it's a lot easier doing it with a pencil than reading it in a book. [5]

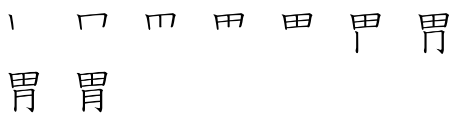


29

胃

stomach

You will need to refer back to FRAMES 13 and 14 here for the special meaning of the two primitive elements that make up this character: *flesh (part of the body)* and *brain.* What the kanji says, if you look at it, is that the *part of the body* that keeps the *brain* in working order is the **stomach**. To keep the elements in proper order, when you write this kanji think of the *brain* as being "held up" by the *flesh.*[9]



30

旦

nightbreak

While we normally refer to the start of the day as "daybreak," Japanese commonly refers to it as the "opening up of night" into day. Hence the choice of this rather odd key word, **nightbreak**. The single stroke at the bottom represents the *floor* (have

a peek again at FRAME 1) or the horizon over which the *sun* is poking its head. [5]



31

胆 gall bladder

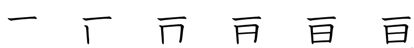
The pieces in this character should be easily recognizable: on the left, the element for *part of the body,* and on the right, the character for *nightbreak,* which we have just met. What all of this has to do with the **gall bladder** is not immediately clear. But if we give a slight twist to the traditional biblical advice about not letting the sun set on your anger (which ancient medicine associated with the choler or bile that the **gall bladder** is supposed to filter out), and change it to "not letting the *night break* on your anger" (or your **gall**), the work is done. And the improvement is not a bad piece of advice in its own right, since anger, like so many other things, can often be calmed by letting the sun set on it and then "sleeping it off." [9]



32

亘 span

"Sunrise, sunset, sunrise, sunset…" goes the song of the Fiddler on the Roof. You can almost see the journey of the *sun* as it moves from one horizon (the *floor*) to its noonday heights in the sky overhead *(ceiling)* and then disappears over the other horizon—day after day, marking the **span** of our lives. [6]



Let us end this lesson with two final pictographic characters that happen to be among the easiest to recognize for their form, but among the most difficult to write. We introduce them here to run an early test on whether or not you have

been paying close attention to the stroke order of the kanji you have been learning.

33

凹

concave

You couldn't have asked for a better key word for this kanji! Just have a look at it: a perfect image of a **concave** lens (remembering, of course, that the kanji square off rounded things), complete with its own little "cave." Now all you have to do is learn how to write it. [5]



34

凸

convex

Maybe this helps you see how the Japanese have no trouble keeping **convex** distinct from *concave*. Note the odd feeling of the third stroke. If it doesn't feel all that strange now, by the time you are done with this book, it will. There are very few times you will have to write it. [5]



Lesson 3

After lesson 2, you should now have some idea of how an apparently complex and difficult kanji can be broken down into simple elements that make remembering it a great deal easier. After completing this lesson you should have a clearer idea of how the course is laid out. We merely add a couple of primitive elements to the kanji we already know and see how many new kanji we can form—in this case, 18 in all—and when we run out, add more primitives. And so on, until there are no kanji left.

In Lesson 3 you will also be introduced to primitive elements that are not themselves kanji but only used to construct other kanji. These are marked with a star [*] instead of a number. There is no need to make a special effort to memorize them. The sheer frequency with which most of them show up should make remembering them automatic.

*

丨

walking stick

This primitive element is a picture of just what it looks like: a cane or **walking stick.** It carries with it the connotations of lameness and whatever else one associates with the use of a cane. Rarely—but very rarely—it will be laid on its side. Whenever this occurs, it will always be driven through the middle of some other primitive element. In this way, you need not worry about confusing it with the primitive meanings of *one.* [1]

丨

*

丶

a drop of

The meaning of this primitive is obvious from the first moment you look at it, though just what it will be **a drop of** will differ from case to case. The important thing is not to think of it as something insignificant like a "drop in the bucket" but as something so important that it can change the whole picture—like **a drop of** arsenic in your mother-in-law's coffee. [1]

丶

* In general, it is written from right to left, but there are times when it can be slanted left to right. At other times it can be stretched out a bit. (In cases where you have trouble remembering this, it may help to think of it as an *eyedropper* dripping drops of something or other.) Examples will follow in this lesson.

35
旧

olden times

A *walking stick* is needed for *days* of **olden times**, since *days*, too, get old—at least insofar as we refer to them as the "good old days." The main thing here is to think of "good old days" when you hear the key word **olden times**. The rest will take care of itself. [5]



36
自

oneself

You can think of this kanji as a stylized pictograph of the nose, that little *drop* that Mother Nature set between your *eyes*. The Japanese refer to themselves by pointing a finger at their nose—giving us an easy way to remember the kanji for **oneself**. [6]



* The same meaning of *oneself* can be kept when this kanji is used as a primitive element, but you will generally find it better to give it the meaning of *nose* or *nostrils,* both because it accords with the story above and because it is the first part of the kanji for *nose* (FRAME 678).

37
白

white

The color **white** is a mixture of all the primary colors, both for pigments and for light, as we see when a prism breaks up the rays of the *sun*. Hence, a single *drop* of *sun* spells **white**. [5]



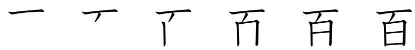
* As a primitive, this character can either retain its meaning of *white* or take the more graphic meaning of a *white bird* or *dove.* This latter stems from the fact that it appears at the top of the kanji for *bird,* which we shall get to later (FRAME 1941).

38

hundred

百

The Japanese refer to a person's 99th birthday as a "*white* year" because *white* is the kanji you are left with if you subtract *one* from a **hundred**. [6]

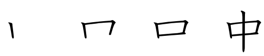


39

in

中

The elements here are a *walking stick* and a *mouth*. Remember the trouble your mother had getting medicine **in** your *mouth*? Chances are it crossed her mind more than once to grab something handy, like your grandfather's *walking stick,* to pry open your jaws while she performed her duty. Keep the image of getting something **in** from the outside, and the otherwise abstract sense of this key word should be a lot easier than trying to spoon castor oil **in**to a baby's mouth. [4]



40

thousand

千

This kanji is almost too simple to pull apart, but for the sake of practice, have a look at the *drop* above and the *ten* below. Now put the elements together by thinking of squeezing two more zeros out of an *eyedropper* alongside the number *ten* to make it a *thousand*. [3]



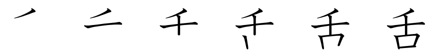
41

tongue

舌

The primitive for *mouth* and the character for *thousand* naturally form the idea of **tongue** if one thinks of a *thousand mouths* able to speak the same language, or as we say, "sharing a com-

mon **tongue**." It is easy to see the connection between the idiom and the kanji if you take its image literally: a single **tongue** being passed around from *mouth* to *mouth*. [6]



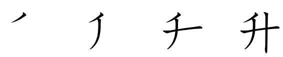
42

升

measuring box

This is the character for the little wooden box that the Japanese use for measuring things, as well as for drinking saké out of. Simply imagine the outside as spiked with a *thousand* sharp *needles*, and the quaint little **measuring box** becomes a drinker's nightmare!

Be very careful when you write this character not to confuse it with the writing of *thousand*. The reason for the difference gives us a chance to clarify another general principle of writing that supersedes the one we mentioned in FRAME 4: WHEN A SINGLE STROKE RUNS VERTICALLY THROUGH THE MIDDLE OF A CHARACTER, IT IS WRITTEN LAST. [4]

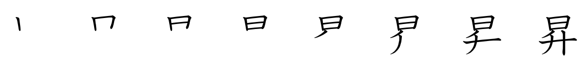


43

昇

rise up

Our image here is made up of two primitive elements: a *sun* and a *measuring box*. Just as the *sun* can be seen **rising up** in the morning from—where else—the Land of the Rising Sun, this kanji has the *sun* **rising up** out of a Japanese *measuring box*—the "*measuring box* of the **rising-up** *sun*." [8]



44

丸

round

We speak of "**round** numbers," or "**rounding** a number off," meaning to add an insignificant amount to bring it to the nearest 10. For instance, if you add just a wee bit, the tiniest *drop,* to *nine,* you end up with a **round** number. [3]

丿　九　丸

* As a primitive, this element takes the meaning of a *fat man.* Think of a grotesquely *fat man* whose paunch so covers the plate that he is always getting hit by the pitch. Hence a *round baseball player* becomes a *fat man*.

45
寸
measurement

This kanji actually stood for a small **measurement** used prior to the metric system, a bit over an inch in length, and from there acquired the sense of **measurement**. In the old system, it was one-*tenth* of a *shaku* (whose kanji we shall meet in FRAME 1070). The picture, appropriately, represents one *drop* of a *ten* (with a hook!). [3]

一　十　寸

* As a primitive, we shall use this to mean *glue* or *glued to*. There is no need to devise a story to remember this, since the primitive will appear so often you would have to struggle hard NOT to remember it.

46
專
specialty

Ten . . . rice fields . . . glue. That is how one would read the primitive elements of this kanji from top to bottom. Now if we make a simple sentence out of these elements, we get: "*Ten rice fields glued* together."

A **specialty**, of course, refers to one's special "*field*" of endeavor or competence. In fact, few people remain content with a single **specialty** and usually extend themselves in other *fields* as well. This is how we come to get the picture of *ten fields glued* together to represent a **specialty**. [9]

一　厂　冂　冃　戸　亩　叀

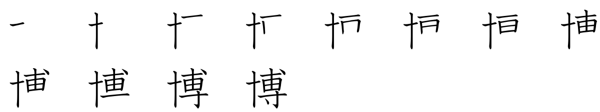
専　専

47 博

Dr.

At the left we have the *needle;* at the right, the kanji for *specialty*, plus an extra *drop* at the top. Think of a **Dr.** who is a *specialist* with a *needle* (an acupuncturist) and let the *drop* at the top represent the period at the end of **Dr.**

In principle we are trying to avoid this kind of device, which plays on abstract grammatical conventions; but I think you will agree, after you have had occasion to use the right side of this kanji in forming other kanji, that the exception is merited in this case. [12]



* The primitive form of this kanji eliminates the *needle* on the left and gets the meaning of an *acupuncturist*.

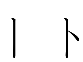
We have already seen one example of how to form primitives from other primitives, when we formed the *nightbreak* out of *sun* and *floor* (FRAME 30). Let us take two more examples of this procedure right away, so that we can do so from now on without having to draw any particular attention to the fact.

* ト

divining rod

This is a picture of a **divining rod**, composed of *a drop* and a *walking stick*, but easy enough to remember as a pictograph. Alternately, you can think of it as a **magic wand**. In either case, it should suggest images of magic or fortune-telling.

Nowadays it is written in the stroke order given here when it appears as a primitive, but until recently the order was often reversed (in order to instill correct habits for more stylized calligraphy). [2]



* Although it falls outside of the list of general-use kanji, this element is actually a kanji in its own right, having virtually the same meaning as the kanji in the next frame.

48 占

fortune-telling

This is one of those kanji that is a real joy of simplicity: a *divining rod* with a *mouth*—which translate directly into **fortune-telling**.

Note how the movement from top to bottom (the movement in which the kanji are written) is also the order of the elements which make up our story and of the key word itself: first *divining rod,* then *mouth*. This will not always be possible, but where it is, memory has almost no work at all to do. [5]



49 上

above

The two directions, **above** and below, are usually pointed at with the finger. But the characters do not follow that custom, so we have to choose something else, easily remembered. The primitives show a *magic wand* standing *above* a *floor*—"magically," you might say. Anyway, go right on to the next frame, since the two belong together and are best remembered as a unit, just as the words **above** and *below* suggest each other. [3]



50 下

below

Here we see our famous miraculous *magic wand* hanging, all on its own, **below** the *ceiling*, as you probably already guessed would happen. In addition to giving us two new kanji, the two shapes given in this and the preceding frame also serve to fix the use of the primitives for *ceiling* and *floor*, by drawing our attention successively to the line standing above and **below** the primitive element to which it is related. [3]



51

卓

eminent

The word **eminent** suggests a famous or well-known person. So all you need to do—given the primitives of a *magic wand* and a *sunflower*—is to think of the world's most **eminent** magician as one who uses a *sunflower* for a *magic wand* (like a flower-child who goes around turning the world into peace and love). [8]



*

𠦝

mist

Here is our second example of a primitive composed of other primitives but not itself a kanji. At the bottom is the primitive (also a kanji) for *early* or *sunflower*. At the top, a *needle*. Conveniently, **mist** falls *early* in the morning, like little *needles* of rain, to assure that the *sunflower* blooms *early* as we have learned it should. [8]

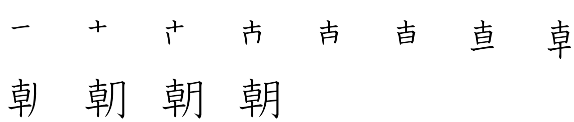


52

朝

morning

On the right we see the *moon* fading off into the first light of **morning**, and to the left, the *mist* that falls to give nature a shower to prepare it for the coming heat. If you can think of the *moon* tilting over to spill *mist* on your garden, you should have no trouble remembering which of all the elements in this story are to serve as primitives for constructing the character. [12]



Lesson 4

At the risk of going a little bit too fast, we are now going to introduce five new primitive elements, all of which are very easy to remember, either because of their frequency or because of their shape. But remember: there is no reason to study the primitives by themselves. They are being presented systematically to make their learning automatic.

*

animal legs

八

Like the four that follow it, this primitive is not a kanji in its own right, though it is said to be derived from 八, the character we learned earlier for *eight*. It always comes at the bottom of the primitive to which it is related. It can mean the **legs** of any kind of **animal**: from a grizzly bear's paws to an octopus's tentacles to the spindle shanks of a spider. (The one animal not allowed is our friend homo sapiens, whose legs figure in the next frame.) Even where the term **legs** will apply metaphorically to the **legs** of pieces of furniture, it is best to keep the association with **animal legs**. (You may review frame 6 here.) [2]

丿 八

*

human legs

儿

Notice how these **human legs** are somewhat shapelier and more highly evolved than those of the so-called "lower animals." The one on the left, drawn first, is straight; while the one on the right bends gracefully and ends with a hook. Though they are not likely to suggest the **legs** of any **human** you know, they do have something of the look of someone out for a stroll, especially if you compare them to *animal legs*.

If you had any trouble with the kanji for the number *four*, now would be the time to return to it (frame 4). [2]

丿 儿

*

几

wind

This primitive gets its name from the full kanji for the **wind** (FRAME 524). It is called an "enclosure" because other elements are often drawn in the middle of it, though it can also be compressed together so that there is no room for anything in it. The main thing to remember when writing this element is that the second stroke bends OUTWARDS, like a gust of **wind** blown from above. In addition to the basic meaning of **wind**, we shall also have occasion to use the image of a **weather vane**. The derivation is obvious. [2]

丿 几

*

勹

bound up

Like *wind,* the element meaning **bound up** is also an enclosure that can wrap itself around other elements or be compressed when there is nothing to enclose. When this latter happens—usually because there is not enough room—and it is set on top, the little hook at the end is dropped off, like this: ⺈.

The sense of **bound up** is that of being "tied and gagged" or wrapped up tightly. If you have trouble remembering when it serves as an enclosure (with the hook) and when not (without the hook), you might think of the former as a **chain** and the latter as a **rope**. [2]

丿 勹

*

丷

horns

This primitive element ALWAYS appears at the top of the element to which it is related, and is always attached, or almost attached, to the first horizontal line to come under it. The **horns** can never simply be left hanging in the air. When there is no line available, an extra horizontal stroke (like a *one*) is added. The final kanji of this lesson gives an example.

The meaning of this element is wide enough to embrace the

horns of bulls, rams, billy goats, and moose, but not the family of musical instruments. As with other elements with such "open" meanings, it is best to settle on one that you find most vivid and stick with that image consistently. [2]

53

只

only

When we run across abstract key words like this one, the best way to get an image it to recall some common but suggestive phrase in which the word appears. For instance, we can think of the expression "it's the **only** one of its kind." Then we imagine a barker at a side-show advertising some strange pac-man like creature he has inside his tent, with only a gigantic *mouth* and two wee *animal legs*. [5]



54

貝

shellfish

To remember the primitive elements that make up this kanji, an *eye* and *animal legs*, you might be tempted to think of it as a pictograph of a **shellfish** with its ridged shell at the top and two little *legs* sticking out of the bottom. But that might not help you recall later just how many ridges to put on the shell. Better to imagine a freakish **shellfish** with a single, gigantic *eye* roaming the beaches on its slender little *legs*, scaring the wits out of the sunbathers. [7]



* When used as a primitive, in addition to *shells*, the meanings *oyster* and *clam* will often come in handy.

55

貞

upright

Now take the last primitive, the *shellfish*, and set a *magic wand* over it, and you have the kanji for **upright**. After all, the *clam* and the *oyster* are incapable of walking **upright**. It would take a magician with his *wand* to pull off such a feat—which is precisely what we have in this kanji. [9]



56

員

employee

How do we get a *mouth* over a *shellfish* to mean an **employee**? Simple. Just remember the advice new **employees** get about keeping their *mouths* shut and doing their job, and then make that more graphic by picturing an office building full of white-collar workers scurrying around with *clams* pinched to their *mouths*. [10]



57

見

see

The elements that compose the character for **see** are the *eye* firmly fixed to a pair of *human legs*. Surely, somewhere in your experience, there is a vivid image just waiting to be dragged up to help you remember this character…. [7]



58

児

newborn babe

The top part of the kanji in this frame, you will remember, is the character for *olden times*, those *days* so old they needed a *walking stick* to get around. Western mythical imagination has

old “Father Time” leaning on his sickle with a **newborn babe** crawling around his *legs*, the idea being that the circle of birth-and-death goes on.

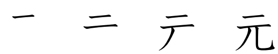
Incidentally, this is the only time in this book that the kanji for *olden times* will appear as a primitive element in another kanji, so try to make the most of it. [7]



59 元

beginning

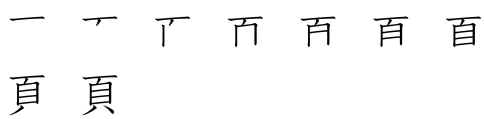
“In the **beginning**…” starts that marvelous shelf of books we call the Bible. It talks about how all things were made, and tells us that when the Creator came to humanity she made *two* of them, man and woman. While we presume she made *two* of every other animal as well, we are not told as much. Hence *two* and a pair of *human legs* come to mean **beginning**. [4]



60 頁

page

What we have to do here is turn a *shellfish* into a **page** of a book. The *one* at the top tells us that we only get a rather short book, in fact only *one* **page**. Imagine a title printed on the shell of an *oyster*, let us say “Pearl of Wisdom,” and then open the quaint book to its *one* and only **page**, on which you find a single, radiant *drop of* wisdom, one of the masterpiece poems of nature. [9]



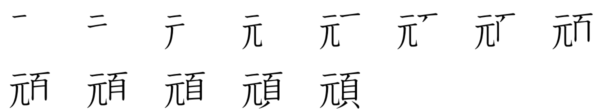
* As a primitive, this kanji takes the unrelated meaning of a *head* (preferably one detached from its body), derived from the character for *head* (FRAME 1441).

61

stubborn

頑

This character refers to the block*headed,* persistent **stubbornness** of one who sticks to an idea or a plan just the way it was at the *beginning*, without letting anything that comes up along the way alter things in the least. The explanation makes "sense," but is hard to remember because the word "*beginning*" is too abstract. Back up to the image we used two frames ago—Adam and Eve in their Eden—and try again: The root of all **stubbornness** goes back to the *beginning*, with two brothers each **stubbornly** defending his own way of life and asking their God to bless it favorably. Abel stuck to agriculture, Cain to animal-raising. Picture these two with their giant, swelled *heads*, each vying for the favors of heaven, a **stubborn** grimace on their faces. No wonder something unfortunate happened! [13]



62

mediocre

凡

While we refer to something insignificant as a "*drop* in the bucket," the kanji for **mediocre** suggests the image of a "*drop* in the *wind*." [3]



63

defeat

負

Above we have the condensed form of *bound up*, and below the familiar *shellfish*. Now imagine two *oysters* engaged in *shell*-to-*shell* combat, the one who is **defeated** being *bound and gagged* with seaweed, the victor towering triumphantly over it. The *bound shellfish* thus becomes the symbol for **defeat.** [9]



64

万

ten thousand

Japanese counts higher numbers in units of **ten thousand**, unlike the West, which advances according to units of one thousand. (Thus, for instance, 40,000 would be read "four **ten-thousands**" by a Japanese.) Given that the comma is used in larger numbers to *bind up* a numerical unit of one thousand, the elements for *one* and *bound up* naturally come to form **ten thousand.**

The order of strokes here needs special attention, both because it falls outside the general principles we have learned already, and because it involves writing the element for *bound up* in an order opposite to the one we learned. If it is any consolation, this exception is consistent every time these three strokes come together. [3]



65

句

phrase

By combining the two primitives *bound up* and *mouth*, we can easily see how this character can get the meaning of a **phrase**. After all, a **phrase** is nothing more than a number of words *bound up* tightly and neatly so that they will fit in your *mouth*. [5]



66

肌

texture

Ever notice how the **texture** of your face and hands is affected by the *wind*? A day's skiing or sailing makes them rough and dry, and in need of a good soft cream to soothe the burn. So whenever a *part of the body* gets exposed to the *wind*, its **texture** is affected. (If it is any help, the Latin word hiding inside **texture** connotes how something is "to the touch.") [6]

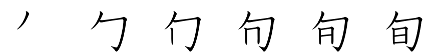


67

旬

decameron

There simply is not a good phrase in English for the block of ten days which this character represents. So we resurrect the classical phrase, **decameron**, whose connotations the tales of Boccaccio have done much to enrich. Actually, it refers to a journey of ten *days* taken by a band of people—that is, a group of people *bound together* for the *days* of the **decameron**. [6]



68

勺

ladle

If you want to *bind up drops* of anything—water, soup, lemonade—you use something to scoop these *drops* up, which is what we call a **ladle**. See the last *drop* left inside the **ladle**? [3]



69

的

bull's eye

The elements *white bird* and *ladle* easily suggest the image of a **bull's eye** if you imagine a rusty old *ladle* with a **bull's eye** painted on it in the form of a tiny *white bird*, who lets out a little "peep" every time you hit the target. [8]



70

首

neck

Reading this kanji from the top down, we have: *horns . . . nose.* Together they bring to mind the picture of a moose-head hanging on the den wall, with its great *horns* and long *nose.* Now while we would speak of cutting off a moose's "head" to hang on the wall, the Japanese speak of cutting off its **neck**. It's all a matter of how you look at it. Anyway, if you let the word **neck** conjure up the image of a moose with a very l-o-n-g **neck**

hanging over the fireplace, whose *horns* you use for a coat-rack and whose *nose* has spigots left and right for scotch and water, you should have no trouble with the character.

Here we get a good look at what we mentioned when we first introduced the element for *horns:* that they can never be left floating free and require an extra horizontal stroke to prevent that from happening, as is the case here. [9]

丶 丷 䒑 䒑 丷 首 首

首 首

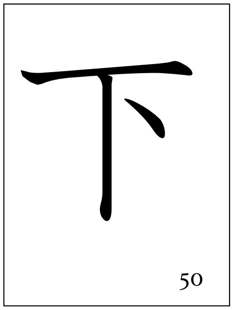
Lesson 5

THAT IS ABOUT all we can do with the pieces we have accumulated so far, but as we add each new primitive element to those we already know, the number of kanji we will be able to form will increase by leaps and bounds.

If we were to step outside of the standard list, there are actually any number of other kanji that we could learn at this time. Just to give you an idea of some of the possibilities (though you should not bother to learn them now), here are a few, with their meanings: 唄 *(pop song),* 泪 *(teardrops),* 吋 *(inch),* 肘 *(elbow),* 叱 *(scolding).*

While many of the stories you have learned in the previous lessons are actually more complex than the majority you will learn in the later chapters, they are the *first* stories you have learned, and for that reason are not likely to cause you much difficulty. By now, however, you may be wondering just how to go about reviewing what you have learned. Obviously it won't do simply to flip through the pages you have already studied, because the order already gives them away. The best method is to design for yourself a set of flash cards that you can add to as you go through the book.

If you have not already started doing this on your own, you might try it this way: Buy heavy paper (about twice the thickness of normal index cards), unlined and with a semigloss finish. Cut it into cards of about 9 cm. long and 6 cm. wide. On one side, make a large ball-pen drawing of one kanji in the top two-thirds of the card. (Writing done with fountain pens and felt-tip pens





tends to smear with the sweat that comes from holding them in your hands for a long time.) On the bottom right-hand corner, put the number of the frame in which the kanji appeared. On the back side, in the upper left-hand corner, write the key word meaning of the character. Then draw a line across the middle of the card and another line about 2 cm. below it. The space between these two lines can be used for any notes you may need later to remind you of the primitive elements or stories you used to remember the character. *Only fill this in when you need to*, *but make a card for every kanji* as soon as you have learned it. The rest of the space on the card you will not need now, but later, when you come to learn the readings of the characters, you might use the space above the double lines. The bottom half of the card, on both sides, can be left free for inserting kanji compounds (front side) and their readings and meanings (back side).

A final note about reviewing. You have probably gotten into the habit of writing the character several times when memorizing it, whether you need to or not; and then writing it MORE times for kanji that you have trouble remembering. There is really no need to write the kanji more than once, unless you have trouble with the stroke-order and want to get a better "feel" for it. If a kanji causes you trouble, spend time clarifying the imagery of its story. Simply rewriting the character will reinforce any latent suspicions you still have that the "tried and true method" of learning by repeating is the only reliable one—the very bias we are trying to uproot. Also, when you review, REVIEW ONLY FROM THE KEY WORD TO THE KANJI, NOT THE OTHER WAY AROUND. The reasons for this, along with further notes on reviewing, will come later.

We are now ready to return to work, adding a few new primitives one by one, and seeing what new characters they allow us to form. We shall cover 24 new kanji in this lesson.

71

乙

fish guts

The kanji shown here actually represents the "second" position in the old Chinese zodiac, which the Japanese still use as an

alternate way of enumeration, much the same way that English will revert to Roman numerals. Among its many other meanings are "pure," "tasteful," "quaint," and—get this!—**fish guts**. Since it is a pictograph of a fishhook, let us take this last as the key-word meaning. [1]

乙

* We will keep *fishhook* as the primitive meaning. Its shape will rarely be quite the same as that of the kanji. When it appears at the bottom of another primitive, it is straightened out, almost as if the weight of the upper element had bent it out of shape. And when it appears to the right of another element, the short horizontal line that gets the shape started is omitted and it is stretched out and narrowed, all for reasons of space and aesthetics. Examples of these alterations (which are consistent) follow.

72

乱

riot

In a **riot**, manners are laid aside and tempers get short, even in so courtesy-conscious a land as Japan. This kanji shows what happens to a **rioting** *tongue:* it gets "barbed" like a *fishhook*, and sets to attacking the opposition, to *hook* them as it were. [7]

丿 二 千 千 舌 舌 乱

73

直

straightaway

Begin with the top two primitives, *needle* and *eye*. Together they represent the *eye of a needle*. Below them is a *fishhook* that has been **straightened out** and its barb removed so that it can pass through the *eye of the needle*. [8]

一 十 亠 冇 有 有 直 直

*

tool



Although this primitive is not very common, it is useful to know, as the following examples will show. Conveniently, it is always drawn at the very bottom of any kanji in which it figures. The first stroke, the horizontal one, is detached from anything above it, but is necessary to distinguish **tool** from *animal legs*. The sense of the element is a carpenter's **tool**, which comes from its pictographic representation of a small table with legs (make them *animal legs* if you need a more graphic image), so that any element lying on top of it will come to be viewed as a **tool** in the hands of a carpenter. [3]



74

具

tool

Here is the full kanji on which the last frame is based. If you can think of a table full of carpenter's **tools** of all sorts, each equipped with its own *eye* so that it can keep a watch over what you are doing with it, you won't have trouble later keeping the primitive and the kanji apart. [8]



75

真

true

Here again we meet the composite element, *eye of the needle*, which here combines with *tool* to give us a measure of what is **true** and what is not. [10]



*

ナ

by one's side

This primitive has the look of *ten*, except that the left stroke is bent down toward the left. It indicates where your hands (your *ten* fingers) fall when you let them droop: **by your side**.

The stroke order of this character can be reversed; but whichever stroke is written second, that stroke should be drawn longer than the other. The difference is slight, and all but unnoticeable in printed characters, but should be learned all the same. [2]

ノ ナ · 一 ナ

76

工

craft

The pictograph of an I beam, like the kind used in heavy construction work, gives us the character for **craft** in general. [3]

一 丅 工

* As a primitive element, the key word retains the meaning of *craft* and also takes on the related meanings of *I beam* and *artificial*.

77

左

left

By combining the primitive and the kanji of the last two frames and reading the results, we get: *by one's side . . . craft*. Conveniently, the **left** has traditionally been considered the "sinister" *side*, where dark and occult *crafts* are cultivated. Note how the second stroke droops over to the **left** and is longer than the first. [5]

一 ナ 𠂇 左 左

78

right

右

When thinking of the key word **right**, in order to avoid confusion with the previous frame, take advantage of the double-meaning here, too. Imagine a little *mouth* hanging down by your *side*—like a little voice of conscience—telling you the **right** thing to do. Here the second stroke should reach out to the **right** and be drawn slightly longer than the first. [5]

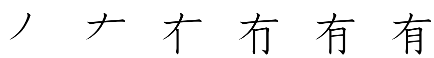


79

possess

有

The picture here is of someone with a slab of *meat* dangling *by the side*, perhaps from a belt or rope tied around the waist. Think of it as an evil spirit in **possession** of one's soul, who can be exorcized only by allowing fresh *meat* to hang *by one's side* until it begins to putrefy and stink so bad that the demon departs. Take careful note of the stroke order. [6]



80

bribe

賄

To the left we have the primitive for a *shellfish*, and to the right the kanji we just learned for *possess*. Keep the connotation of the last frame for the word *possess*, and now expand your image of *shells* to include the ancient value they had as money (a usage that will come in very helpful later on). Now one who is *possessed* by *shells* is likely to abandon any higher principles to acquire more and more wealth. These are the easiest ones to **bribe** with a few extra *shells*. [13]

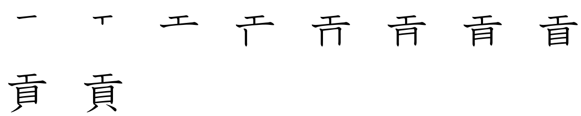


81

貢

tribute

A **tribute** has a kind of double-meaning in English: honor paid freely and *money* collected by coercion. Simply because a ruler bestows a noble name on a deed is hardly any consolation to the masses who must part with their hard-earned *money*. Little wonder that this ancient *craft* of getting *money* by calling it a **tribute** has given way to a name closer to how it feels to those who pay it: a tax. [10]

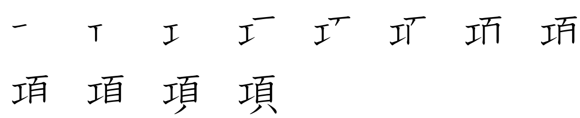


82

項

paragraph

To the right we see a *head* and to the left an element that means *craft*. When we think of a **paragraph**, we immediately think of a *heading* device to break a text into parts. (Think of the elaborate *heads* often seen at the start of medieval manuscripts and the task becomes easier still.) Just where and how to do it belongs to the writer's *craft*. Hence, we define **paragraphing** as the "*heading craft*" to remember this character. [12]

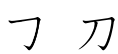


83

刀

sword

Although this character no longer looks very much like a **sword**, it does have some resemblance to the handle of the **sword**. As it turns out, this is to our advantage, in that it helps us keep distinct two primitive elements based on this character. [2]



* In the form of the kanji, this primitive means a *dagger*. When it appears to the right of another element, it is commonly stretched out like this 刂 and takes the sense of a great and flashing *saber*, a meaning it gets from a character we shall learn later (FRAME 1671).

84 刃

blade

Think of using a *dagger* as a razor **blade**, and it shouldn't be hard to imagine cutting yourself. See the little *drop of* blood clinging to the **blade**? [3]



85 切

cut

To the right we see the *dagger* and next to it the number *seven* whose primitive meaning we decided would be *diced* (FRAME 7). It is hard to think of **cutting** anything with a knife without imagining one of those skillful Japanese chefs. Only let us say that he has had too much to drink at a party, grabs a *dagger* lying on the mantelpiece and starts *dicing* up everything in sight, starting with the hors d'oeuvres and going on to the furniture and the carpets.… [4]



86 召

seduce

A *sword* or *dagger* posed over a *mouth* is how the character for "beckoning" is written. The related but less tame key word **seduce** was chosen because it seemed to fit better with the—how shall we put it?—Freudian implications of the kanji. (Observe if you will that it is not sure whether the long slender object is *seducing* the small round one or vice versa.) [5]



* The primitive meaning remains the same: *seduce*. Just be sure to associate it with a very concrete image.

87

昭

shining

Let the key word suggest **shining** one's shoes, the purpose of which is to *seduce* the *sun* down on them for all to see. [9]



88

則

rule

The character depicts a *clam* alongside a great and flashing *saber*. Think of digging for *clams* in an area where there are gaming **rules** governing how large a find has to be before you can keep it. So you take your trusty *saber*, which you have carefully notched like a yardstick, crack open a *clam* and then measure the poor little beastie to see if it is as long as the **rules** say it has to be. [9]



*

畐

wealth

To prepare for following frame, we introduce here a somewhat rare primitive meaning **wealth**. It takes its meaning from the common image of the over**wealthy** as overfed. More specifically, the kanji shows us *one* single *mouth* devouring all the harvest of the *fields*, presumably while those who labor in them go hungry. Think of the phrase exactly as it is written when you draw the character, and the disposition of the elements is easy. [9]



89

副

vice-

The key word **vice-** has the sense of someone second-in-command. The great and flashing *saber* to the right (its usual location, so you need not worry about where to put it from now on) and the *wealth* on the left combine to create an image of dividing one's property to give a share to one's **vice**-*wealth*-holder. [11]



90

別

separate

In the Old East, the samurai and his *saber* were never **separated**. They were constant companions, like the cowboy of the Old West and his six-shooter. This character depicts what must have been the height of **separation**-anxiety for a samurai: to be *bound up with a rope* and unable to get at his *saber* leaning only a few feet away from him. Look at that *mouth* bellowing out for shame and sorrow!

Note the order in which the element for *tied up* is written—just as it had been with the character for *ten thousand*. [7]

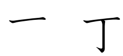


91

丁

street

The picture here is of a **street** sign on a long pole: Hollywood and Vine, if you please, or any *street* that immediately conjures up the image of a **street** sign to you. [2]



* Used as a primitive, we change the meaning of the key word and take the shape to signify a *nail* or a *spike*. Should it happen, on reviewing, that you find the pictographs get jumbled,

then think of jerking a *street* sign out of the ground and using it as a *nail* to repair your garage roof.

92

町

village

Street signs standing at the corner of the *rice fields* depict the **village** limits. (Remember what was said earlier: when used as a primitive, a kanji may either take its primitive meaning or revert to the original meaning of its key word.) [7]



93

可

can

Remember the story about the "Little Engine that **Could**" when you hear this key word, and the rest is simple. See the determined little locomotive huffing and puffing up the mountain—"I think I **can**, I think I **can**...."—spitting railroad *spikes* out of its *mouth* as it chews up the line to the top. [5]

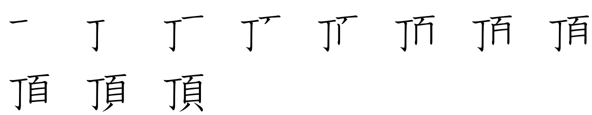


94

頂

place on the head

The key word is actually a formal metaphor meaning "humble acceptance." Reading off the two primitive elements in the order of their writing, we have: *nail . . . head*. As in "hitting the *nail* on the *head*." Now one presumes that most people can handle metaphors, but if you were to run into a dimwit working in a hardware store who only knew the literal meaning of things, and were to ask him, in your best Japanese, to **place on your head** a nail, he might miss the point and cause you considerable torment. [11]



Lesson 6

The last group of primitives took us pretty far, and probably forced you to pay more attention to the workings of imagination. In this lesson we shall concentrate on primitives that have to do with people.

As you were reminded in frame 92, even those kanji that are given special meanings as primitives may also retain their key word meaning when used as primitives. This is done not only because it is convenient for making stories, but also because it helps to reinforce the original meaning of the character.

95 子 **child**

This kanji is a pictograph of a **child** wrapped up in one of those handy cocoons that Japanese mothers fix to their backs to carry around young **children** who cannot get around by themselves. The first stroke is like a wee head popping out for air; the second shows the body and legs all wrapped up; and the final stroke shows the arms sticking out to cling to the mother's neck. [3]

乛 了 子

* As a primitive, the meaning of *child* is retained, though you might imagine a little older *child*, able to run around and get into more mischief.

96 孔 **cavity**

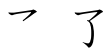
Probably the one thing most *children* fear more than anything else is the dentist's chair. Once a *child* has seen a dentist holding the x-rays up to the light and heard that ominous word **cavity**, even though it is not likely to know that the word means "hole" until it is much older, it will not be long before those two syllables get associated with the drill and that row of shiny *hooks* the dentist uses to torture people who are too small to fight back. [4]



97 了

complete

Learn this character by returning to FRAME 95 and the image given there. The only difference is that the "arms" have been left off (actually, only tucked inside). Thus a *child* with its arms wrapped up into the back-sack is the picture of a job successfully **completed**. [2]



98 女

woman

You have probably seen somewhere the form of a squatting **woman** drawn behind this character, with two legs at the bottom, two arms (the horizontal line) and the head poking out the top. A little farfetched, until you draw the character and feel the grace and flow of the three simple strokes. Remembering the kanji is easy; learning to write it beautifully is another thing. [3]



* The primitive meaning is the same: *woman*.

99 好

fond

The phrase "to be **fond** of someone" has a natural gentleness about it, and lends a tenderness to the sense of touching by giving us the related term "to **fondle**." The character likens it to a *woman* **fondling** her *child.* [6]



100

如

likeness

Pardon me if I revert to the venerable old Dr. Freud again, but his eye for symbolism is often helpful to appreciate things that more earthy imaginations once accepted more freely but that we have learned to cover over with a veneer of etiquette. For instance, the fact that things like the *mouth* of a cave served as natural ritual substitutes for the opening through which a *woman* gives birth. Hence, in order to be reborn as an adult, one may have to pass through the psychological equivalent of the womb, that is, something that bears a **likeness** to the *opening* of the *woman* from whom you were born. [6]



101

母

mama

Look closely at this kanji and you will find the outline of the kanji for *woman* in it, though it has been expanded to make space for the two breasts that make her a **mama**. Likening this sound to a baby nursing at its mother's breast has afforded some scholars of comparative linguistics a way to explain the presence of the same word across a wide range of language-groups. [5]



* As a primitive we shall add the meaning of *breasts* in accord with the explanation given above. Take careful note of the fact that the form is altered slightly when this kanji serves as a primitive, the final two dots joining together to form a longer stroke. An example follows in the next frame.

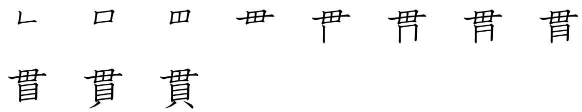
102

貫

pierce

If one is asked to think of associations for the word **pierce**, among the first to come to mind is that of **piercing** one's ears to hold earrings, a quite primitive form of self-mutilation that

has survived into the 21st century. The kanji here is read, top to bottom: *mother . . . oyster*. All you need to do is imagine **piercing** an ear so that it can hold a *mother*-of-pearl you have just wrested from an *oyster*. [11]



103 兄

elder brother

By now kanji like this one should "look like" something to you even though it is more of an "ideogram" than a "pictograph." The large *mouth* on top and the *human legs* below almost jump off the page as a caricature of **elder brother**, the one with the big *mouth* (or if you prefer a kinder image, the one who "has the say" among all the children). [5]



* As a primitive this character will take the meaning of *teenager*, in accord with the familiar image of the big *mouth* and the gangling, clumsy *legs*.

104 克

overcome

In this frame we get a chance to use the kanji we just learned in its primitive meaning of *teenager*. The *needle* on top indicates one of the major problems confronting the *teenager* growing up in today's world: drugs. Many of them will fall under the shadow of the *needle* at some time during those tender years, but only when a whole generation rises up and decides that "We Shall **Overcome**" the plague, will the *needle* cease to hang over their heads, as it does in this character. [7]



Lesson 7

In this lesson we turn to primitive elements having to do with quantity. We will also introduce a form known as a “roof,” a sort of overhead “enclosure” that comes in a variety of shapes. But let us begin slowly and not get ahead of ourselves, for it is only after you have mastered the simple forms that the apparently impenetrable complexities of later primitives will dissolve. The primitives we give here will immediately suggest others, on the basis of what we have already learned. Hence the somewhat haphazard order among the frames of this lesson.

---

105 **little**

小

The sense of **little** that this character represents is not the same as “a little bit.” That meaning comes in the next frame. Here **little** means “small” or “tiny.” The image is actually of three **little** *drops*, the first of which (the one in the middle) is written larger so that the kanji has some shape to it. The point of writing it three times is to rub the point in: **little**, **little**, nothing but **little**. [3]

亅 ノ亅 小

* The primitive of the same shape keeps the same meaning. Written above a horizontal line, its form is slightly altered, the last two strokes turning inwards like this: ⺌.

---

106 **few**

少

First we need to look at the fourth stroke, the *drop* at the bottom that has been extended into a longer diagonal stroke leaning left. This happens because a single, isolated drop will never appear beneath its relative primitive in its normal size, for fear it would drop off and get lost. As for the meaning, let the tiny *drop* indicate a further belittling of what is already *little*—thus making it a **few** of something *little*. [4]

亅 小 小 少

107 大

large

Here we have a simple pictograph of a person, taking up the space of an entire character and giving it the sense of *large.* It should not be too hard to locate the two legs and outstretched arms. [3]

一 ナ 大

* As a primitive, we need a different meaning, since the element representing the human person will come up later. Hence, this shape will become a *large dog* or, if you prefer, a *St. Bernard dog*. In FRAME 238 we will explain why this choice was made.

* 厂

cliff

This primitive means precisely what it looks like: a steep **cliff**. You can almost see someone standing at the top looking down into the abyss below. [2]

一 厂

108 多

many

"**Many** *moons* ago," begins much of Amerindian folklore—a colorful way of saying "Once upon a time" and a great deal of help for remembering this kanji. Here we have two *moons* (three of them would take us back to the beginning of time, which is further than we want to go), lacking the final stroke because they are partially hidden behind the clouds of time. [6]

ノ ク 夕 夕 多 多

109

夕

evening

Just as the word **evening** adds a touch of formality or romanticism to the ordinary word "night," so the kanji for **evening** takes the ordinary looking *moon* in the night sky and has a cloud pass over it (as we saw in the last frame). [3]

ノ ク 夕

* The primitive keeps the same meaning and connotation as the kanji.

110

汐

eventide

In the next lesson we will meet the character for morning-*tide* and the element for *drops of water*. Meantime we have a perfect blend of picture and idea in this kanji to play on the English word for nightfall, **eventide**: *drops of water* inching their way up the shore in the *evening*. [6]

丶 丷 氵 汐 汐 汐

111

外

outside

On the left, the primitive for *evening*, and on the right, that for the *magic wand*. Now, as every magician worth his abracadabra knows, bringing your *magic wand* out into the *evening* air makes your magic much more powerful than if you were to stay indoors. Hence, *evening* and *magic wand* takes you naturally **outside**. [5]

ノ ク 夕 夘 外

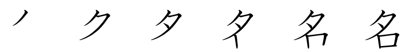
112

名

name

Perhaps you have heard of the custom, still preserved in certain African tribes, of a father creeping into the tent or hut of his

newborn child on the night of the child's birth, to whisper into its ear the **name** he has chosen for it, before making his choice public. It is an impressive **naming** custom and fits in tidily with the way this character is constructed: *evening . . . mouth.* At *evening* time, a *mouth* pronounces the **name** that will accompany one throughout life. [6]



113

stone

石

With a *mouth* under a *cliff*, what else could we have here but the entrance to a secret cavern, before which a great **stone** has been rolled so that none may enter. Perhaps it is the hiding place where Ali Baba and his band of thieves have stored their treasures, in which case that magic word known to every school child who ever delighted over the tales of the *Arabian Nights* should be enough to push the **stone** aside. But take care—the *cliff* is steep, and one slip will send you tumbling down into the ravine below. [5]

This is the one and only time that the second stroke in *cliff* will reach over to the middle of the horizontal stroke. If you think of the edge jutting outwards (in keeping with the story above), the problem should be taken care of.



* The *stone* is a quite common primitive element, which is not restricted to great boulders but used of *stones* or *rocks* of any size or shape.

114

resemblance

肖

The word **resemblance** should suggest, among other things, a son's **resemblance** to his father. A "chip off the old block" is the way we often put it, but the character is more simple. It speaks of a *little* bit of *flesh.* [7]



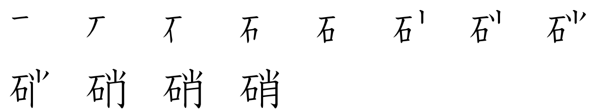
* When used as a primitive, the sense of *resemblance* is replaced by that of *spark* or *candle*. (If you want an explanation: the kanji for *moon* also carries a secondary sense of *fire*, which we omitted because we are keeping that meaning for other primitives.)

115

硝

nitrate

The word **nitrate** should immediately suggest a beaker of **nitric** acid, which, as every high-school chemistry student knows, can eat its way through some pretty tough substances. Here we imagine pouring it over a *rock* and watching the *sparks* fly as it bores a hole through the rock. [12]



116

砕

smash

We begin with the two elements on the right, *baseball* and *needle*. Since they will be coming together from time to time, let us give the two of them the sense of a *game of cricket* in which a *needle* is laid across the wicket. Then imagine using a *rock* for a ball. A **smash** hit would probably splinter the bat in all directions, and a **smashing** pitch would do the same with the *needle* wicket. [9]



117

砂

sand

Good **sand** for beaches has *few* or no *stones* in it. That means that all of us whose feet have been spoiled by too much time in shoes don't have to watch our step as we cavort about. [9]



118

削

plane

Long before the invention of the carpenter's **plane**, people used knives and machetes (or here, *sabers*) to smooth out their woodwork. If you have ever seen the process, you will have been amazed at the speed and agility with which the adept can **plane** a hunk of wood into shape. Indeed, you can almost see the *sparks* fly from their *sabers.* [9]

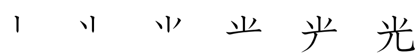


119

光

ray

There are really only 2 primitives here, *little* and *human legs.* The 4th stroke that separates them is added for reasons of aesthetics. (If that doesn't make sense, try writing the kanji without it and see how ugly the results look, even to your beginner's eye.) Now if you have wondered what those little particles of "dust" are that dance around in the light-**rays** that come through the window and fall on your desk, try imagining them as *little* and disembodied *human legs*, and you should have no trouble with this character. [6]



120

太

plump

"**Plump**" is one of those delightful English words that almost sound like their meaning. No sooner do you hear it than you think of a round and ample-bodied person falling into a sofa like a *large drop* of oil plopping into a fishbowl—kerrrr-**plump**! [4]

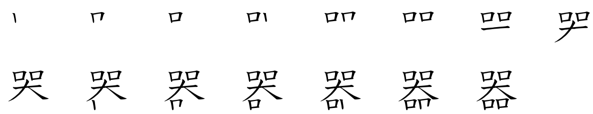
一 ナ 大 太

121

器

utensil

The picture in this kanji is not a pleasant one. It shows a large and fluffy *St. Bernard dog* stretched out on a table all stuffed and stewed and garnished with vegetables, its paws in the air and an apple in its mouth. At each corner of the table sits an eager but empty *mouth*, waiting for the **utensils** to arrive so the feast can begin. [15]



122

臭

stinking

This character is a bit friendlier to the animal world. Our friend the *St. Bernard* is alive and well, its *nose* in the air sniffing suspiciously after something **stinking** somewhere or other. [9]



123

妙

exquisite

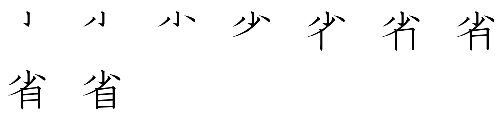
The primitive for *woman* is on the left (there and at the bottom of another primitive is where you will always find her), and to the right the element for *few*. When we refer to a *woman* as **exquisite**, we mean to praise her as the sort of person we meet but *few* and far between. To be pedantic about it, the Latin word at the root of the word **exquisite** carries this sense of "seeking out" the rare from the ordinary. [7]



124

省 focus

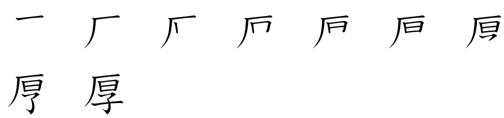
When we think of **focusing** on something, we usually take it in a metaphorical sense, though the literal sense is not far behind. It means to block out what is nonessential in order to fix our *eye* on a *few* important matters. The kanji suggests picking up a *few* things and holding them before one's *eye* in order to **focus** on them better. [9]



125

厚 thick

When we refer to someone as **thick**-skinned or **thick**headed, we are usually quick to add—even if only under our breath—something about their upbringing, since we cherish the belief that by nature people are basically tender and sensitive. The Japanese character for **thick** depicts a *child* abandoned out on the wild *cliffs*, exposed to the heat of the *sun*, and thus doomed to develop a head and skin as **thick** as the parent who left it there. [9]



126

奇 strange

The elements we are given to work with here are *St. Bernard dog* and *can*. Since the latter is too abstract, let us return to its elements: a *mouth* with *nails*. Now all we need do is create a fictitious "**Strange** But True" column in the Sunday funnies, featuring a *St. Bernard* whose *mouth* has been *nailed* shut because he was hitting the brandy keg around his neck too hard. [8]

一 ナ 大 犬 夳 奇

奇 奇

Lesson 8

FOUR BASIC ELEMENTS, it was once believed, make up the things of our universe: earth, wind, fire, and water. We have already met the element for *wind*, and now we shall introduce the others, one by one, in a somewhat lengthy lesson. Fortunately for our imaginations, these suggestive and concrete primitives play a large role in the construction of the kanji, and will help us create some vivid pictures to untangle some of the complex jumbles of strokes that follow.

127

川

stream

We have taken the image of a river **stream** over into English to describe things that fall down in straight lines, or ripple along in lines. All of this is more than evident in the kanji given here, a pictograph of a **stream**. [3]

丿 丿丨 川

* As a primitive, this character adds to the meaning of *stream* the more vivid image of a *flood*. Note, however, that there are certain small changes in the writing of the element, depending on where it appears relative to other elements:

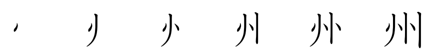
on the left, it is written 川
on the top, it is written 巛
on the bottom, it is written 川

128

州

state

Here we see *drops of* land (little islets) rising up out of a *stream*, creating a kind of sandbar or breakwater. Ever wonder how the **state**-line is drawn between **states** separated by a river? If there were little *drops of* land as in the kanji, there'd be nothing to it. [6]

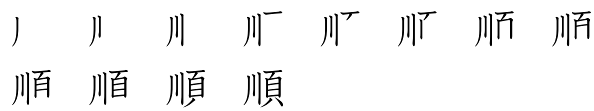


129

順

obey

In primitive language, this character would read *stream* . . . *head*. And that turns out to be convenient for remembering its meaning of **obey**. Either one **obeys** the person who is *head* of an organization or else **obeys** by following the *stream* of opinion ("current" practice, we call it). Both these senses come together in this kanji. [12].



130

水

water

This character, which looks a bit like a snowflake, is actually a pictograph of **water**—not any particular body of water or movement of water, but simply the generic name for **water**. Should you have any difficulty remembering it, simply think of a *walking stick* being dropped vertically into the **water**, sending *droplets* out in all four directions. Then all you need to learn is how to write it in proper order. [4]



* As a primitive, this character can keep its form, or it can be written with three drops to the left of another primitive, like this: 氵. This latter, as we will see, is far more common.

131

氷

icicle

The appearance of the primitive for *water* in its full form tells us that we have something to do with *water* here. The extra *drop* to the left, added as a second stroke, changes the picture from a splash caused by a *walking stick* dropped into *water* to form an **icicle**. If you hold an **icicle** up to the light, you can usually see little crystallizations of five-pointed stars inside of it, which is the shape we have in this kanji. [5]



132

永

eternity

This kanji also uses the full form of *water*, though its meaning seems to have nothing at all to do with *water*. Remember what William Blake said about seeing "infinity in a grain of sand and **eternity** in an hour"? Well, reading this character from top to bottom, we see "**eternity** in a *drop of water*." [5]



133

泉

spring

Call to mind the image of a fresh, bubbling **spring** of *water*, and you will probably notice how the top of the **spring** you are thinking of, the part where the "bubbling" goes on, is all *white*. Happily, the *white* is just where it should be, at the top, and the *water* is at the bottom. [9]



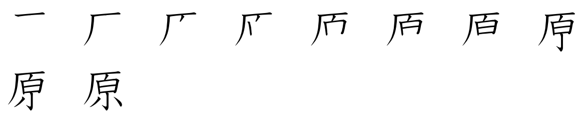
* We will keep this image of a *spring* when using this kanji as a primitive, but not without first drawing attention to a slight change that distinguishes the primitive from the kanji. The final 4 strokes (the element for *water*) are abbreviated to the

three small *drops* that we learned earlier as the kanji for *little*, giving us: 泉.

134 原

meadow

Though the kanji is broad enough to embrace both meanings, the **meadow** you should imagine here is not a flatland plain but a mountain **meadow** in the Austrian Alps. (Perhaps the opening scene of "The Sound of Music" will help.) Simply think of little *springs* bubbling up across the **meadow** to form a sort of path that leads you right to the brink of a precipitous *cliff*. Now if you can see Schwester Maria skipping along merrily, dodging in and out of the *springs*, and then falling headlong over the *cliff*, you have a ridiculous story that should help fix this kanji in memory. [10]



135 願

petition

A *meadow* and a *head* are all we are given to work with in the kanji for **petition**. Since the key word already suggests something like a formal request made of some higher power, let us imagine a gigantic Wizard-of-Oz *head* located in the middle of the flowery *meadow* we used in the last frame. Then just picture people kneeling hopefully before it, **petitioning** for whatever it is they want. (The scarecrow wanted brains, the lion, courage, and the tin man a heart. What about you?) [19]



136 泳

swim

The primitive to the left, you will recall from FRAME 130, represents *water*. To the right, we see the kanji for *eternity*. Knowing how much children like **swimming**, what could be a better image of *eternal* bliss than an endless expanse of *water* to **swim** in without a care in the world? [8]



137 沼

marsh

Unlike the meadow with its cliffs, the **marsh**lands are low and near a source of *water* that feeds them until they get soggy through and through. Why certain land becomes **marshy** is probably due to the fact that it felt thirsty, and so tried its best to *seduce* the *water* over to its side. But, like most inordinate *seductions*, the last state of the victim is worse than the first. Hence the slushy **marsh**. [8]



138 沖

open sea

This kanji could hardly be simpler. The key word **open sea** readily suggests being out *in the middle of* a great body of *water*. Thinking of it in this way should avoid confusion with the kanji for "open," which we will meet later on. [7]



139 江

creek

Unlike the river, the ocean, the lake, and the pond, the **creek** is often no more then a dribble of *water* trickling down a small gully. While the geological history of the larger bodies of *water* is hard to surmise sometimes, all of us know from our child-

hood how **creeks** are made. You probably even dug one or two in your time. All you need to do is find a mainstream of *water* somewhere and dig a little path into dry land. The **creek** is thus a lesson in *water-craft*, as this kanji would agree. [6]

丶 冫 氵 氵一 汀 江

140

汁

soup

To make **soup**, one begins with *water* and then starts adding things to it, often leftovers from the icebox. This is how the thick **soup** or stew called "seven-in-one" is made. This kanji does it three better, giving us a *ten*-ingredient **soup**. [5]

丶 冫 氵 氵一 汁

141

潮

tide

Before we get to explaining this character, take a look at it and see if you can figure out the primitive elements on your own.... On the left is the *water*—that much is easy. On the right we have only one primitive, the kanji for *morning* learned back in FRAME 52. See how an apparently complex kanji falls apart neatly into manageable pieces?

To get the meaning of the key word **tide**, just think of it in connection with the character for *eventide* that we learned back in FRAME 110. Here we have the *morning*-**tide**, its complement.

By the way, if you missed the question about the number of primitives, it is probably because you forgot what we said earlier about kanji becoming primitives, independently of the pieces that make them up. As a rule, look for the largest kanji you can write and proceed from there to primitives stranded on their own. [15]

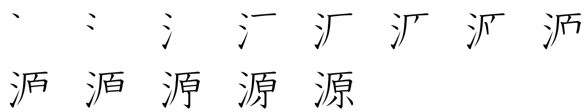
丶 冫 氵 氵一 汁 汁 沽 沽

沽 淖 淖 潮 潮 潮 潮

142 **源**

source

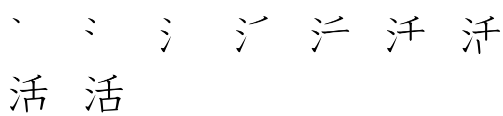
With the advice of the last frame in mind, it is easy to see *water* and *meadow* in this character for **source**. Both in its etymology (it has a common parent with the word “surge”) and in popular usage, **source** suggests the place *water* comes from. In this kanji, it is under the *meadow*, where we just saw it breaking the surface in those bubbly little springs. [13]



143 **活**

lively

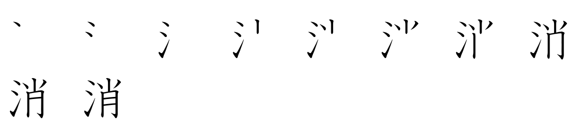
When we speak of a **lively** personality or a **lively** party, we immediately think of a lot of chatter. This kanji depicts the idea of **lively** by having *tongues* babble and splash around like flowing *water*. [9]



144 **消**

extinguish

Among the many things *water* is useful for is **extinguishing** fires. First of all, take the *water* at the left as the *drops of water* that are used to depict *water* in general. In the best of all possible worlds, the most efficient way to **extinguish** a fire would be to see that each *drop of water* hits one *spark* of the conflagration. An unthinkable bit of utopian fire fighting, you say to yourself, but helpful for assigning this key word its primitives. [10]

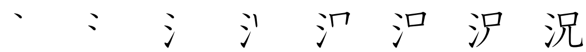


145

沉

but of course

This key word is a connector used to link contrasting phrases and sentences together with much the same flavor as the English phrase **but of course**. Just picture yourself ready to go off on your first date as a *teenager*, and having your mother grill you about your manners and ask you embarrassing questions about your hygiene. “Did you have a good shower?” “**But of course**…,” you reply, annoyed. So *water* and *teenager* combine to give us **but of course**. [8]

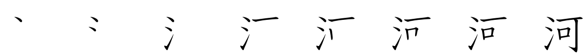


146

河

river

The character in this frame represents a step up from the *stream* we met in FRAME 127; it is a full-sized **river**. The *water* to the left tells us what we are dealing with, and the *can* at the right tells us that our “little engine that *could*” has now become amphibious and is chugging down the Mighty Mississip’ like a regular riverboat. [8]

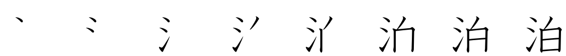


147

泊

overnight

When you stop at an inn for an **overnight** rest, all you expect is a bit of *water* for a wash and a set of clean *white* sheets to wrap your weary bones in. [8]



148

湖

lake

Water . . . old . . . flesh. You have heard of legends of people being abandoned in the mountains when they had become too *old* to work. Well, here is a legend about people being set adrift

in the *waters* of a stormy **lake** because their *flesh* had gotten too *old* to bear the burdens of life. [12]

丶 冫 氵 汁 汁 汁 沽 沽 沽 湖 湖 湖

149

測 fathom

Connoting the measurement of the depth of *water*, the key word **fathom** begins with the *water* primitive. To its right, we see the compound-primitive for *rule* (FRAME 88) which we learned in the sense of a "ruler" or "measure." Hence, when we *rule water* we **fathom** it. What could be simpler? But be careful; its simplicity is deceptive. Be sure to picture yourself **fathoming** a body of *water* several hundred feet deep by using a *ruler* of gargantuan proportions. [12]

丶 冫 氵 氵 汨 汨 泪 泪 浿 浿 測 測

150

土 soil

I don't like it any more than you do, but this kanji is not the pictograph it is trumped up to be: a mound of soil piled on the ground. All I can recommend is that you memorize it as it is. Anyway, it will be occurring with such frequency that you have almost no chance of forgetting it, even if you try. [3]

一 十 土

* As a primitive, the sense of *soil* is extended to that of *ground* because of its connection with the kanji for the same (FRAME 515). From there it also takes the added meanings of *dirt* and *land*.

151 **spit**

吐

We have here a rather small *mouth* (it is always compressed when set on the left) next to a much larger piece of *dirt*. It is not hard to imagine what you might do if you got a *mouth* full of *dirt*. As least I know what I would do: **spit** it out as fast and far as I could! [6]

丨 ﾛ 口 口一 叶 吐

152 **pressure**

圧

One of the things that causes the erosion of *soil* is the excessive **pressure** of the top*soil* on the lower *soil*. This can be caused by any number of things from heavy rainfall to heavy buildings to the absence of sufficient deep-rooted vegetation to hold the layers together. Here we see a steep *cliff* without a tree in sight. The slightest **pressure** on it will cause a landslide, which you can almost see happening in this character. [5]

一 厂 厂 圧 圧

153 **cape**

埼

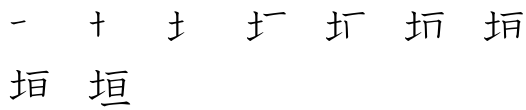
The **cape** pictured here is a jut of *land* like **Cape** Cod. The *soil* on the left tells us we have to do with *land*, and the *strange* on the right tells us it is a *cape* where unusual things go on. Put a haunted house on it, an eerie sky overhead, and a howling wind rustling through the trees, and you have yourself a picture of **Cape** *Strange* (or, if you prefer, **Cape** *Odd*). [11]

一 十 土 圡 圹 圻 埣 埣 埼 埼 埼

154 垣

hedge

The **hedge** depicted in this frame is the miraculous **hedge** of briar roses that completely *spanned* the castle *grounds* in which Sleeping Beauty lay for a hundred years, so that none but her predestined beloved could find his way through it. [9]

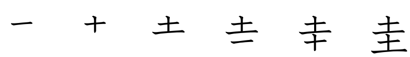


155 圭

squared jewel

Now I am going to do something unusual. The character in this frame is going to get one meaning and the primitive another, with no relation at all between the two. In time, I hope you will see how helpful this is.

The kanji key word, **square jewel**, depicts a mammoth precious stone, several feet high, made by piling up large heaps of *soil* on top of one another. Not something you would want to present your betrothed on your wedding day, but a good image for remembering this rare character, used chiefly in personal names nowadays. [6]

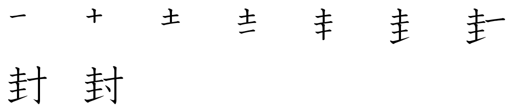


* As a primitive, we shall use this character to mean *ivy*, that creepy vegetation that covers the surface of the *ground* to form a sort of "second" *ground* that can get somewhat tricky to walk on without tripping.

156 封

seal

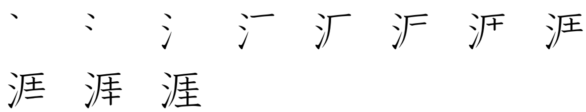
Think of the key word **seal** as referring to a letter you have written and are preparing to close. Instead of using the traditional wax **seal**, you *glue* a sprig of *ivy* on the outside. In this way the elements *ivy* and *glue* give you a curious and memorable way to **seal** your secret letters. [9]



157 涯

horizon

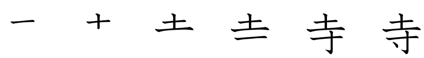
After seeing a constant **horizon** of *water*, *water* everywhere for months at sea, could there be anything more delightful to the eyes than to look astern and see the *ivy*-clad *cliffs* of land on a new **horizon**? Of course, you'd need the eyes of a stellar telescope to recognize that the vegetation was in fact *ivy*, but the phrase "*ivy*-clad *cliffs*" has such a nice ring to it that we won't worry about such details. [11]



158 寺

Buddhist temple

You have heard of people "attaching" themselves to a particular sect? Here is your chance to take that metaphor literally and imagine some fellow walking into a **Buddhist temple** with a fervent resolve to attach himself to the place. Since there is plenty of unused *land* around the precincts, he simply picks out a suitable patch, brushes the soles of his feet with *glue,* steps down firmly, and so joins the **Buddhist temple** as a "permanent member." [6]

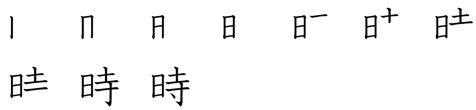


159 時

time

"What is **time**?" asked St. Augustine in his memoirs. "Ask me not, and I know. Ask me, and I cannot tell you." Here we have the kanji's answer to that perennial riddle. **Time** is a *sun* rising over a *Buddhist temple*. It sounds almost like a Zen kōan whose repetition might yield some deep secret to the initiated. At any

rate, imagining a monk seated in meditation pondering it might help us remember the character. [10]



160 **level**

均

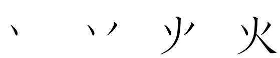
The **level** this key word refers to is not the carpenter's tool but rather the even surface of a thing. It pictures *soil* being scooped up into a *ladle* and then made **level** (apparently because one is measuring *soil*). The excess *drops of soil* are brushed off the top, which accounts for the added *drop* at the *ladle's* edge. [7]



161 **fire**

火

Just as sitting before a **fire** enlivens the imagination and lets you see almost anything you want to in the flames, this kanji is so simple it lets you see almost any sort of **fire** you want to see. It no longer makes a good pictograph, but I invite you to take a pencil and paper and play with the form—first writing it as shown below and then adding lines here and there—to see what you can come up with. Everything from matchbooks to cigarette lighters to volcanic eruptions to the destruction of Sodom and Gomorrah have been found here. No doubt you, too, will find something interesting to bend your memory around these four simple strokes. [4]

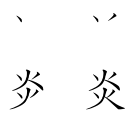


* To avoid confusion later on, it is best to keep to the meaning of a *fireplace* (or *hearth*) or a raging *conflagration* like a forest fire for this kanji's primitive meaning. Another primitive element for *fire*, based on this one, is written 灬 and will mean *flames, cauldron, cooking fire,* or an *oven fire.*

162
炎

inflammation

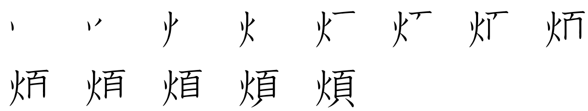
A *fire* belongs IN the *hearth*, not OVER it. When the *fire* spreads to the rest of the house, we have an **inflamed** house. And as with any **inflammation**—including those that attack our bodies—the danger is always that it might spread if not checked. This is the sense behind the reduplication of the kanji for *fire*. [8]



163
煩

anxiety

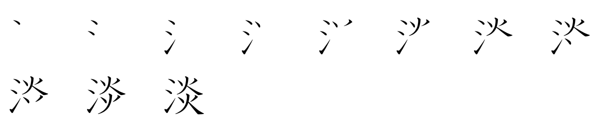
The existential condition of **anxiety** that arises from the inevitable frustration of our worldly passions is contained in this character. The *head* is set *afire*, causing deep torment of spirit (and a whopper of a headache). [13]



164
淡

thin

The primitives in this kanji read: *water . . . inflammation*. Taking *inflammation* in its medical sense, the first *water*-related *inflammation* that pops into mind is dehydration, the principal symptom of which is that it makes one shrivel up and look very, very **thin**. If that is hard to remember, try thinking it backwards: a very **thin** chap passes by and you imagine him suffering from (being *inflamed* with) dehydration (hence the element for *water*). [11]

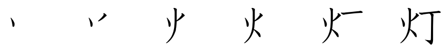


165

lamp

灯

Since it is very hard to read by the *fireplace* without going blind from the flickering of the flames or burning up from the heat, our ancestors invented a way to *nail* down a bit of that *fire*, just enough to light up the text of their evening newspapers and no more. Voilà! The **lamp**. [6]



166

farm

畑

Looking at the primitives, a *fireplace* and a *rice field*, we find the essential ingredients for a **farm**: a warm *hearth* to sit by at night, and a well-plowed *field* to grow one's crops in by day. [9]



167

disaster

災

Of all of nature's **disasters**, this kanji picks out two of the worst: *floods* and *fires*. To recall the disposition of the elements, think of nature's solution to nature's own problem: a great *flood* pouring down over a great forest *fire*. [7]



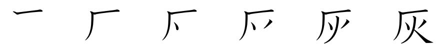
168

ashes

灰

The kanji for **ashes** naturally includes the primitive for *fire*, or more specifically, a *fireplace*. Now what do you do with that bucket of **ashes** you have just cleaned out of the *fireplace*? You walk to the edge of a *cliff* and tip it upside down, watching as they are swept away in the wind like a swarm of gray mosqui-

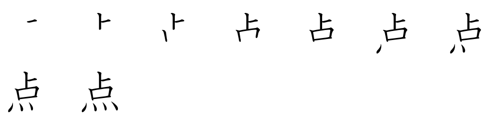
toes. Thus the *fire*, once it has turned to **ashes**, ends up at the bottom of the *cliff*. [6]



169 点

spot

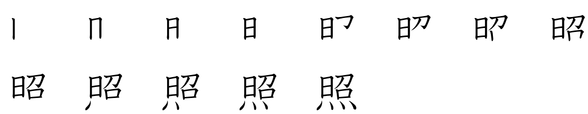
If you look into the flickering of a *fire* for a long time and then turn aside, you will see **spots** before your eyes. Although nobody ever thought of such a thing before—as least as far as I know, they didn't—imagine using those **spots** as a technique for *fortune-telling*. The old witch sits before her *cauldron* and watches the **spots** that show up when she turns to look at you, and from that *tells your fortune*. [9]



170 照

illuminate

Although the range of possible meanings that the kanji for **illuminate** can have is about as rich as the connotations of the English word, we need to focus on just one of them: to make something *shine*. If you glaze a pot and put it into the *oven* to *fire* it, you in fact *illuminate* it. Hence the kanji for **illuminate** compares the kanji for *shining* with the primitive element for the *oven's fire*. [13]

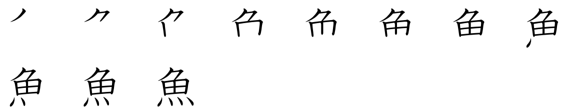


171 魚

fish

The composition of this kanji shows three elements, which we list in the order of their writing: *bound up . . . rice field . . . cooking fire*. We can join them together by thinking of a three-part

story: first a **fish** is caught and *bound up* on a line with its unfortunate school-mates; when the fisherman gets home, he cuts off the head and tosses it, with the entrails, out into the *rice fields* for fertilizer; and the rest he sets in a skillet over a *cooking fire* for his supper. [11]

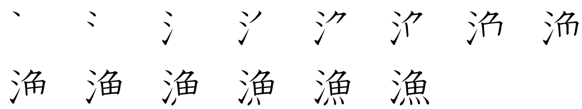


172

漁

fishing

To the story we have just made about *fish*, this kanji for the profession of **fishing** adds yet another element BEFORE the others: namely the *water*, where the fish was happily at home before being caught, disemboweled, and eaten. [14]



Lesson 9

ALTHOUGH THE study of the four basic elements undertaken in the last lesson brought us a lot of new characters—46 in all—we have only scratched the surface as far as *water*, *earth*, *wind*, *and fire* are concerned. Perhaps by now it is clear why I said that we are lucky that they appear so frequently. The range of images they suggest is almost endless.

At any rate, let us carry on with new "roof" and "enclosure" primitives. But first, a primitive-kanji that we might have included in the last group but omitted so as not to be distracted from the four elements.

173 **里** *ri*

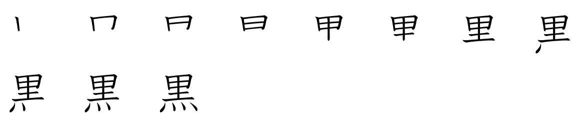
That's right—a ***ri***. Don't bother looking it up in your English dictionary; it's a Japanese word for measuring distances. One ***ri*** is about 4 kilometers or 2.5 miles. The kanji depicts how the measure came to be used. Atop we see the *rice field*, and below the element for *land*. Those four sections you see in the *rice field* (and which we made mention of when first we introduced the character in FRAME 14) are actually measurements of *land*, much the same as farm-sections in the United States have given us the notion of a "country mile." The *land* division based on the size of a *rice field* is called a ***ri***. [7]



* To get a more concrete primitive meaning for this kanji, we shall refer to it as a *computer*, a meaning deriving from the kanji for *logic,* which we will meet in LESSON 12.

174 **黒** black

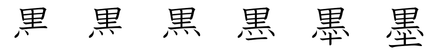
Like most things electrical, a *computer*, too, can overheat. Just imagine *flames* pouring out of it and charring the keyboard, the monitor, and your desk a sooty **black** color. [11]



175 **墨** black ink

Besides meaning **black ink**, this kanji also appears in the word for an inked string that is pulled taut and snapped to mark a surface, much the same as one might used a chalked string. Here it is used to mark off the *dirt* with *black* lines for a football game (played, I presume, on a white field). [14]





176

carp

鯉

These are the same **carp** you see in Japan's famous **carp** streamers. Only here we find a small home *computer* or two strung on the line by a father anxious for his son not only to have the courage and determination of a **carp** swimming upstream, but also the efficiency and memory of a *computer*. Ugh. [18]

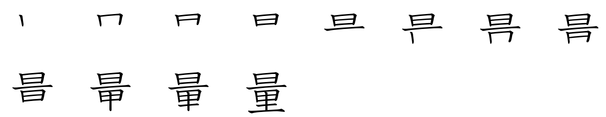


177

quantity

量

Think of **quantity** as having to do with measuring time and distance, and the rest is simple: you have a quantity of time in the new day that begins with *nightbreak*, and a quantity of distance in the rural *ri*. [12]



178

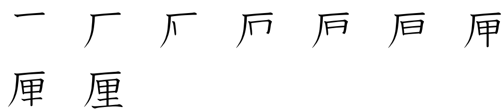
rin

厘

No doubt you will find it in your heart to forgive me for forcing yet another Japanese word on you in this frame. It is not the last time it will happen in this book, but I can assure you they are used only when absolutely necessary.

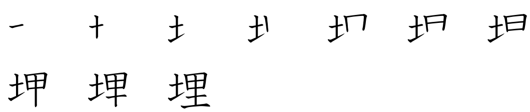
One ***rin*** is equal to about 1/1000 of a yen—or rather was worth that much when it still made economic sense to mint them. While inflation took its toll on this kanji as a monetary unit, it survived with the not at all surprising sense of something "very, very tiny."

The kanji shows a *cliff* with a *computer* under it, apparently because it has been pushed over into the abyss by someone fed up with the thing. The total market value of one home *computer* that has fallen over rock and bramble for several hundred feet: about one ***rin***! [9]



179 埋 **bury**

When we speak of **burying** something (or someone, for that matter), we usually mean putting them under *ground*. Only here, we are **burying** our beloved *computer* that has served us so well these past years. Behind us a choir chants the "Dies irae, dies illa" and there is much wailing and grief among the bystanders as they pass by to shovel a little *dirt* into what will be its final resting place. R.I.P. [10]



Before going any further, we might pause a moment to look at precisely WHERE the primitive elements were placed in the kanji of the last frame: the *ground* to the left and the *computer* to the right. Neither of these are absolutely fixed positions. The kanji for *spit* (FRAME 151), for instance, puts *ground* on the right, and that for *plains* (FRAME 1596) will put the *computer* on the left. While there is no reason to bother memorizing any "rules," a quick glance through a few generalized principles may help. Use them if they help; if not, simply adjust the story for a problem character in such a way as to help you remember the position of the elements relative to one another. In any case, here are the principles:

1. Many kanji used regularly as primitives have a "strong" position or two from which it is able to give a basic "flavor" to the character. For example, *ground* at the left (or bottom) usually indicates something to do with earth, soil, land, and the like; *fire* at the bottom in the form of the four dots, or at the left in its compressed kanji form, usually tells us we have

to do with heat, passion, and the like; a *mouth* at the left commonly signifies something to do with eating, coughing, spitting, snoring, screaming, and so forth. Where these elements appear elsewhere in the kanji, they do not have the same overall impact on its meaning as a rule.

2. Some primitive elements ALWAYS have the same position in a kanji. We saw this earlier in the case of the primitive meaning *head* (FRAME 60) and that for the long *saber* (FRAME 83), as well as in the three drops of *water* (FRAME 130).
3. Enclosures like *cliff* (see FRAME 125) and *bound up* (FRAME 63) are always set above whatever it is they enclose. Others, as we shall see later, "wrap up" a kanji from the bottom.
4. All things being equal, the element with the fewer strokes (usually the more common element) has first rights to the "strong" position at the left or bottom. (Note that the left and bottom cannot BOTH be the dominant position in the same character. Either one or the other of them will dominate, usually the left.) The characters for *nitrate* (FRAME 115) and *chant* (FRAME 21) illustrate the point.

*

冂

hood

In addition to the basic meaning of **hood**, this shape can be used for a *glass cover*, such as that used to serve "pheasant under glass." Note its difference from the element for *wind*: the second stroke is hooked INWARDS here. To help remember this detail, think of the wind as blowing "out" and a **glass canopy** as keeping something "in." Among the related images suggested by this primitive are: a monk's **cowl**, a riding **hood**, a **helmet**, and an automobile **hood**. [2]

丨 冂

180

同

same

The primitives in this kanji show us *one* and *mouth* under a *hood*. Let us take the key word to connote the **sameness** that characterizes the life in community of the monk. They all have the **same** habits, including the "habit" they wear on their backs.

Here we see the monk's *cowl*, drawn down over the eyes so that all you can see when you look at him is a *mouth*. But since monks also speak their prayers in common, it is but a short step to think of *one mouth* under a *hood* as the kanji for the **sameness** of monastic life. [6]

丨 冂 冂 冂 同 同

* As a primitive, this will mean *monks* dressed in a common habit.

181 洞 **den**

The key word **den** refers to an animal lair hollowed out in the side of a mountain. Now if we keep to the image of the monastic life as an image for *same*, we can picture a **den** of wild beasts dressed up in habits and living the common life in a mountain cavern. To bring in the element of *water* we need only give them a sacred "puddle" in the center of their **den**, the focus of all their pious attentions. [9]

丶 冫 氵 氵 汀 泂 泂 洞 洞

182 胴 **trunk**

The word **trunk** refers to the *part of the body* that is left when you have "**truncated**" all the limbs. I can hardly think of any reason for doing so, unless one were lumberjacking corpses and needed to have them all properly pruned and made the *same* so they could be floated downstream without causing a *body*-jam. [10]

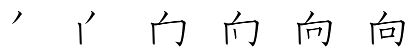
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183

向

yonder

Something referred to as "over **yonder**" is usually far off in the distance and barely within sight—like a wee *drop* in the distance—and is usually an expression used in giving directions or pointing something out. Hence this kanji begins with a *drop*. Then we find a sort of transparent *helmet* with no eyes or nose, but only a prominent *mouth* under it, obviously an extraterrestrial. And what is it jabbering on about with its *mouth* open like that? Why, about his spaceship way over **yonder** with its fuel tank on empty. [6]

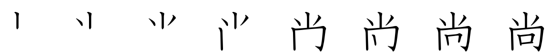


184

尚

esteem

Above we see the primitive for *little* attached to one of those *glass canopies* you might use to display a family heirloom. The *littleness* is important, because what is in fact on display is the shrunken, stuffed, and mounted *mouth* of an **esteemed** ancestor. We may be used to *esteeming* the words our forebears leave behind, but here we also **esteem** the very *mouth* that spoke them. I leave it to you to imagine a suitable place in your room for displaying such an unusual conversation piece. [8]

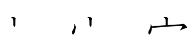


*

宀

house

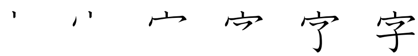
This extremely useful primitive element depicts the roof of a **house**. You can see the chimney at the top and the eaves on either side without much trouble. It is a "crown" element, which means that it is invariably set atop other things. Examples follow immediately. [3]



185

字 character

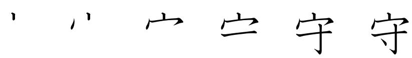
Here is the character for **character** itself. Not just kanji, but any written **character** from hieroglyphs to Sanskrit to our own Roman alphabet. It shows us simply a *child* in a *house*. But let us take advantage of the double-meaning of the key word to note that just as a *child* born to a Japanese *house* is given **characters** for its name, so it is also stamped with the **character** of those who raise it from infancy on. [6]



186

守 guard

The notion of **guarding** something easily brings to mind the image of someone standing **guard**, like the royal soldiers in front of Buckingham Palace or the Pope's Swiss **Guard**. The whole idea of hiring **guards** is that they should stick like *glue* to your *house* to protect it from unwanted prowlers. So go ahead and *glue* a **guard** to your *house* in imagination. [6]



187

完 perfect

In order not to confuse the key word **perfect** with others nearly synonymous in meaning, pull it apart to have a look at its native Latin roots. *Per-factum* suggests something so "thoroughly made or done" that nothing more needs to be added to it. Now look at the kanji, which does something similar. We see a *house* that has been made **perfectly** from its *beginnings* in the foundation to the roof on the top. Now return to FRAME 97 and make sure not to confuse this key word with the kanji for *complete*. [7]



188

宣

proclaim

Under the primitive for *house* we meet the kanji for *span*. Think of the key word in its religious sense of missionary preaching: "**proclaiming** the good news to all nations" and "shouting it from the *housetops*." That should be enough to help you remember this simple kanji, used in fact both for advertising and missionary work. [9]

丶 丶丶 宀 宀 宀 宁 宁 宣 宣

189

宵

wee hours

As the key word hints, the kanji in this frame refers to the late evening or early morning hours, well after one should be in bed asleep. It does this by picturing a *house* with a *candle* in it. The reason is obvious: whoever is living there is "burning the *candle* at both ends," and working night after night into the **wee hours**. [10]

丶 丶丶 宀 宀 宀 宀 宀 宵 宵 宵

190

安

relax

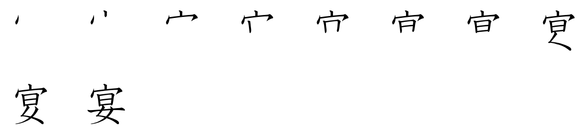
To be told that the place of the *woman* is in the *house* may not sit well with modern thought, but like all cultural habits the Chinese characters bear the birthmarks of their age. So indulge yourself in a Norman Rockwell image of **relaxing** after a hard day's work: the scruffy and weary *woman* of the *house* slouched asleep in the living room chair, her hair in curlers and a duster lying in her lap. [6]

丶 丶丶 宀 宀 安 安

191
宴

banquet

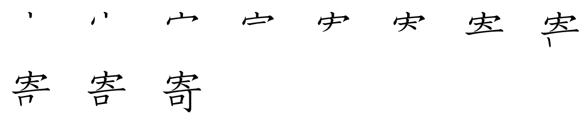
To carry on from the last frame, we note the entire *day* of work that comes between a *woman* and her *house* in preparing for a dinner **banquet**, pictorially “interrupting” her *relaxation*. [10]



192
寄

draw near

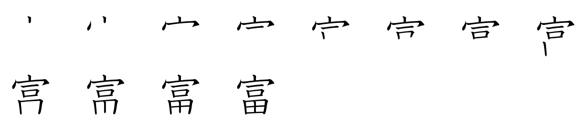
Let the idea of **drawing near** suggest something dangerous or eerie that one approaches with fear and trembling. Here we see a *strange house*—perhaps the haunted *House* of Usher that Edgar Allen Poe immortalized, or the enchanted Gingerbread *House* that lured Hansel and Gretel to **draw near**. [11]



193
富

wealth

Here we have the original character on which the primitive element for **wealth** is based. In keeping with the story introduced back then, note how all the **wealth** is kept under the roof of the same *house*. [12]

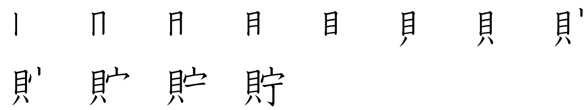


194
貯

savings

To avoid confusing this frame with the last one, try to think of **savings** as actual money. The only difference is that our cur-

rency is not paper bills but *shells*, a not uncommon unit of exchange in older civilizations. The *nail* under the roof of the *house* points to a hiding place in the rafters on which one strings up one's *shells* for safekeeping. [12]



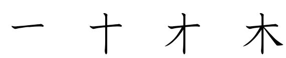
Lesson 10

Of the several primitive elements that have to do with plants and grasses, we introduce two of the most common in this lesson: *trees* and *flowers*. In most cases, as we shall see, their presence in a "strong" position (in this case, to the left and at the top, respectively) helps give a meaning to the kanji. Where this is not the case, we shall do our best to MAKE it so.

195 **tree**

木

Here we see a pictograph of a **tree**, showing the main trunk in the long vertical stroke and the boughs in the long horizontal stroke. The final two strokes sweep down in both directions to indicate the roots. Although it may look similar at first sight to the kanji for *water* (FRAME 130), the order in which it is written is completely different and this affects its final appearance. [4]



* As a primitive, this kanji can be used to mean *tree* or *wood*. In those cases where the last two strokes are detached from the trunk (朩), we shall change its meaning to *pole*, or *wooden pole*.

196

林

grove

Learn this frame in connection with the next one. A **grove** is a small cluster of *trees*. Hence the simple reduplication of the kanji for *tree* gives us the **grove**. [8]

一 十 才 木 木一 木十
木才 林

197

森

forest

A **forest** is a large expanse of *trees*, or "*trees*, *trees* everywhere," to adopt the expression we used back in FRAMES 22 and 23. [12]

一 十 才 木 木 木 木 木
木 木 森 森

198

桂

Japanese Judas-tree

Unless you are a botanist, you are not likely to know what a **Japanese Judas-tree** looks like, and probably never even heard of it before, but the name is sufficiently odd to make remembering it easy. Using the primitives as our guide, we define it as a *tree* with *ivy* growing down its branches in the shape of a hangman's rope. [10]

一 十 才 木 木一 木十 木土 木土
桂 桂

199

柏

oak

This kanji calls to mind the famous myth of the "golden bough." As you may recall, what made the sacred **oak** in the forest of Diana the Huntress outside of Rome "golden" were the *white* berries of the mistletoe that grew in the branches of

the tree, presumably appearing yellow when the light of the sun shone through them. (If you don't know the story, take a break today and hunt it down in a dictionary of myth and fable. Even if you forget the kanji, which of course you won't, the story of the mistletoe and the fate it brought to Balder the Beautiful is most memorable.) [9]

一 十 才 木 朩 朩 朩 柏 柏

200

柊

frame

You might think of the **frame** this character refers to as the sort of **frame** we have created by drawing a dark line around this kanji and its explanation. Then think of that line as made of very thin *wood*; and finally note how each time the line bends it forms a 90° angle, thus giving us the *nine* and the *ten*. [8]

一 十 才 木 朩 朼 枠 枠

201

梢

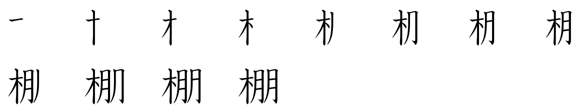
treetops

As the days grow shorter and shorter, or so the northern European myth goes, the fear grows that the sun will take its leave of us altogether, abandoning the world to total darkness. Fixing *candles* to the branches of evergreen *trees*, it was believed, would lure the sun back (like things attracting like things), whence the custom of the lighted tree that eventually found its way into our Christmas customs. The story is a lot longer and more complex than that, but it should help to fix the image of climbing high up into the **treetops** to fix *candles* on the *tree*. [11]

一 十 才 木 朩 朩 朩 朩 梢 梢 梢

202 棚 **shelf**

One often thinks of books as "good *companions*," but here it is the **shelf** we store them on that is the *companion*. The reasons should be obvious: it is made of the same stuff, *wood*, and spends a lot more time with them than we do! Here again, be careful not to let the rationality of the explanation get in the way before you turn it into a proper story. [12]



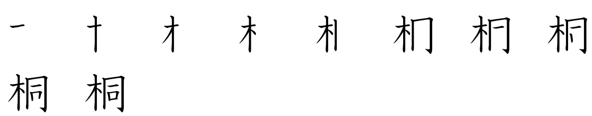
203 杏 **apricot**

Since **apricots** can be eaten just as they fall from the *trees*, picture this *mouth* agape at the bottom of a *tree* (just as the elements have it), waiting for **apricots** to fall into it. [7]



204 桐 **paulownia**

Since you probably don't know what a **paulownia** *tree* is, we shall let the key word suggest the phrase "the Little Brothers of St. **Paulownia**" and it is a short step to associate the *tree* with the *monks* to its right. (For the curious, the name of this oriental *tree* really comes from a Russian princess, Anna Pavlovna.) [10]



205 植 **plant**

You have no doubt seen how people practicing the Japanese art of bonsai take those helpless little saplings and twist them into

crippled dwarves before they have a chance to grow up as they should. The more proper way to **plant** a young *tree* and give it a fair shake in life is to set it into the earth in such a way that it can grow up *straight*. [12]

一 十 才 木 木一 木十 木十 木古
木有 木有 植 植

206 枯 **wither**

What makes a *tree* begin to **wither** up, and perhaps even die, is a kind of arteriosclerosis that keeps its sap from flowing freely. Usually this is due to simple *old* age, as this character shows us. Be sure to picture a wrinkled *old tree*, **withering** away in a retirement center so that the commonsense explanation does not take over. [9]

一 十 才 木 木一 木十 木十
枯 枯

207 朴 **crude**

As all magicians who have passed their apprenticeship know, one makes one's *wand* out of a hazel branch and is careful not to alter the natural form of the *wood*. For the magic of the *wand* derives its power from its association with the hidden laws of nature, and needs therefore to be kept in its **crude**, natural state. [6]

一 十 才 木 朴 朴

208 村 **town**

The character for *village* was associated with *rice fields* (FRAME 92). That for **town**, a step up on the evolutionary path to cities, shows a circle of *trees glued together* to measure off the confines of a **town**. [7]

一　十　才　木　木一　村　村

209

inter-

相

The prefix **inter-** stirs up associations of cooperation among people. From there we read off the elements: *tree* . . . *eye*. Those two words call to mind the scriptural proverb about first taking the *tree* out of one's own *eye* before helping your neighbors with the splinter in theirs. What more useful rule for **inter**-human relationships, and what more useful tool for remembering this kanji! [9]

一　十　才　木　木|　木冂　相
相　相

210

desk

机

We need to fix imagination here on two things to learn the kanji for **desk**: the wonderful rough *wood* of which it has been hewn and the *wind* that blows across it, sending your papers flying all over the room. These two elements, written in that order, dictate how to write the character. [6]

一　十　才　木　木丿　机

211

book

本

Recalling that **books** are made of paper, and paper made of *trees*, one might think of a **book** as a slice of a *tree*. Can you see the "cross-cut" in the trunk of the *tree*? Picture it as a chainsaw cutting you out a few **books** with which to start your own private library. [5]

一　十　才　木　本

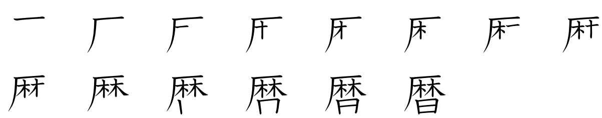
212 札 **tag**

The **tags** you see hanging on *trees* in public places in Japan are helpful to identify what sort of *trees* they are. Next time you see one, imagine the bit of wire that fixes the **tag** to the branch as a large *fishhook*. REALLY imagine it, illogical as it is, and you will never have trouble with this kanji again. [5]



213 暦 **calendar**

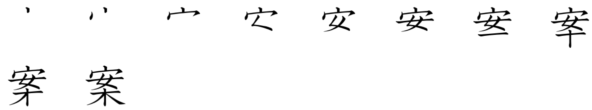
Look at this character in reverse order, from bottom up. First we see the primitive for *days*, an appropriate enough way to begin a **calendar**. Next we see a *grove of trees* growing under a *cliff*. The laws of nature being what they are, the *trees* would be stunted under such conditions, unless they were strong enough to keep growing upwards until they passed through the layers of rock and soil, right up to the surface. Now imagine that in those little boxes marking off the *days* on your wall **calendar**, you see that very process taking place step by step: 365 or so time-lapse pictures of that *grove of trees* each month, from January under the *cliff* to December on top of the *cliff*. The story is not as complex as it sounds, particularly if you happen to have a **calendar** nearby and can flip through it with this image in mind. [14]



214 案 **plan**

Without much effort, the elements *relax . . . tree* suggest a hammock strung between two *trees* in your backyard, and you stretched out in it, hands folded behind your head, **planning** something or other. After all, it's something we all do from time to time: kick up our legs on the nearest piece of furniture

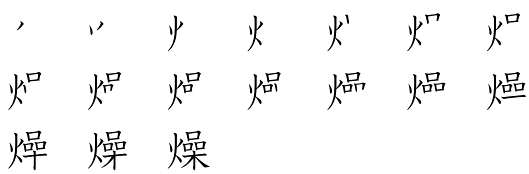
and daydream about the best **plan** of action to take. Only here be sure to relate the *relaxation* to the *tree*, so that you don't end up with something else in its place (like "legs" or "desk" or "table"). [10]



215 **parch**

燥

Parchment, made from animal skins, was the most common form of writing material used until the beginning of the 19th century. When paper took over, a method was devised to make artificial **parch**ment from *wood* pulp. The *fire* at the left and in the "strong" position serves to remind us of the root word, "**parch**," since nothing dries, puckers, wrinkles, and scorches quite like *fire*. And here is how we put it all together. Take a sheet of paper (a "*wood-good*,"), wet it, and hold it over a *hearth* in your mind's eye. Now watch as it **parches** the paper, leaving it with a strange and bumpy surface resembling **parch**ment. [17]



216 **not yet**

未

As the key word suggests, this kanji has to do with something not quite over and done with. More concretely, it shows us a *tree* that is **not yet** fully grown. The extra short stroke in the upper branches shows new branches spreading out, leaving one with the feeling that the *tree* has a ways to go yet before it reaches maturity. In other words, the kanji conveys its meaning pictographically, playing on the earlier pictograph of the *tree*. [5]

一 二 キ 未 未

217

extremity

末

This character is best learned in connection with that of the previous frame. The first stroke shows a branch that is longer than the main branch, indicating that the tree has reached the **extremity** of its growth, so that its branches stop spreading and start drooping downwards. Be sure to keep this imagery in mind, to avoid confusing this key word with synonyms that will appear later. [5]

一 二 キ 末 末

218

splash

沫

The **splash** this kanji refers to is the dash of *water* against the rocks, with all the foam and spray that this creates. If you think of a **splash** in this sense as a wave that has run its full course and reached its *extremity,* namely the seashore, and if you think of it pictorially in your mind's eye, this somewhat rare (but oh-so-easy-to-learn) kanji is yours for good. [8]

丶 丷 氵 汇 沄 沣 沫 沫

219

flavor

味

When a tree has *not yet* finished growing, it produces fruit with a full **flavor**. When the official taster (the professional *mouth* to the left) determines that full **flavor** has been reached, the tree is pruned back so that it remains permanently *not yet* grown. A neat little agricultural trick and an easy to way see the sense of **flavor** hidden in this character. [8]

丨 口 口 口一 口二 吽 味 味

220

妹

younger sister

The **younger sister** in the family is the *woman* in the family who, like the newest branch in a tree, is *not yet* old enough or mature enough to do everything the elder sister can do (see FRAME 413). [8]

𡿨 夊 女 女一 女二 奸

妹 妹

221

朱

vermilion

That red-orange color we call **vermilion** is found in nature during the fall when the leaves lose their sugar and begin to change color. This kanji depicts the very last leaf on a tree in the fall (the *drop* hung in the first stroke), the leaf that has *not yet* fallen as it one day must. Look at its color—**vermilion**. (Well, not really. The truth is, **vermilion** is made from a mercuric sulfide, but I'm sure you will agree that autumn leaves are a lot easier to work with.) [6]

丿 𠂉 𠂉二 牛 朱 朱

222

株

stocks

The **stocks** bought and sold on the market by the tens of millions each day get their name from a comparison to a healthy *tree,* in which one takes "**stock**" in the hopes that it will grow and produce more and more *trees* like itself. Usually good **stocks** are referred to as "blue chip," but here we are asked to associate the key word with the color *vermilion,* perhaps because one can assess the value of a tree from the color of its autumn leaves. [10]

一 十 オ 木 木丿 木𠂉 木𠂉二

株 株 株

艹

flower

We are not yet equipped with all the pieces necessary to learn the character for **flower**, so shall have to content ourselves here with the first three strokes, which represent the primitive of the same meaning. Concentrate on the actual "bloom" of the **flower**, and keep a particular flower in mind. Try a rose, a tulip, or a daisy, since none of them will have their own kanji. [3]

一 十 艹

223
若

young

Here we see a *flower* held in the *right* hand. You can imagine yourself in a magic garden where *flowers* picked with the *right* hand grant eternal **youth**; and those picked with the left, premature senility. Go ahead, pick one with each hand and watch what happens. [8]

一 十 艹 芀 芀 芏 若 若

224
草

grass

Perhaps you know the custom of seeding **grass** randomly or in some particular pattern with the *flower* called the crocus, which blooms for a few days each year in *early* spring. As the **grass** begins to turn green again after winter has passed, these tiny *flowers* dot up here and there. Now just look out your window at a patch of **grass** somewhere and think what a nice idea it would be to have your name spelled out in *flowers* once as a sort of *early* harbinger of spring. [9]

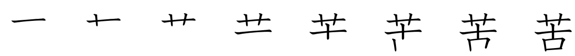
一 十 艹 芀 芇 苜 苜 荁 草

225

苦

suffering

The picture of **suffering** we are given here is that of a *flower* that has grown *old.* When a flower ages, it pales and dries up, and probably even **suffers.** If you think that plants are incapable of such feelings, then ask yourself why so many people believe that talking to their flowers helps them bloom better. [8]

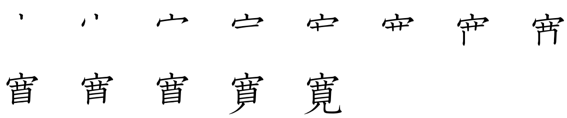


226

寛

tolerant

The *house* of *flowers* or "hothouse" has become a metaphor for a narrow-minded, biased, and intolerant attitude distrustful of change. **Tolerance**, in contrast, is open-minded and welcomes novelty. The way to encourage **tolerance** in those who lack it is first to have them *see* through their own hothouse attitudes, which is the very counsel we are given in this kanji. [13]

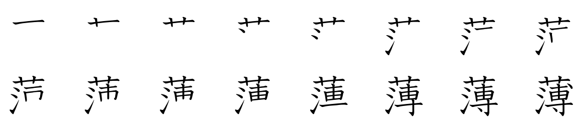


227

薄

dilute

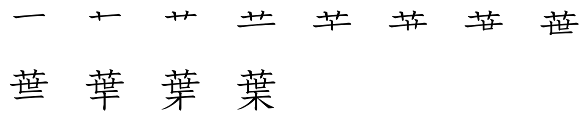
Take a good look at this kanji: the "strong" element here is really the *flower,* not the *water* as you might have thought on first glance. To the right is the *acupuncturist* from FRAME 47. Taking the key word to connote **diluting** the vital humors of the body, we can imagine our *acupuncturist* performing his task with *flowers* in place of needles, and using their hollow stems to pipe *water* into the body of the patient. [16]



228

葉 leaf

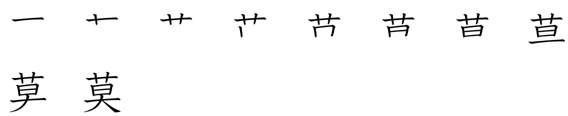
Three elements are given here: *flower . . . generation . . . tree.* The first and last seem logical enough, since it is the **leaf** that feeds the *flowers* on a *tree.* The element for *generation* interposed between the two suggests that the movement of a *tree* from one *generation* to the next is like its "turning over a new **leaf.**" [12]



*

莫 graveyard

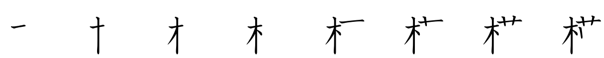
The element shown here should be taken to represent a modern **graveyard**. Gone are the cobwebs and gnarled trees, the tilted headstones and dark, moonless nights that used to scare the wits out of our childhood imaginations. Instead, we see brightly colored *flowers* placed before the tombstones, the *sun* shining gloriously overhead, and a cuddly *St. Bernard* sitting at the gate keeping watch. [10]

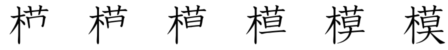


229

模 imitation

Ah, but haven't modern *graveyards* become a parody of their ancestors! The flowers are plastic, the writing on the stones is unimaginative and cold, and the whole thing looks more like a marble orchard than a right and proper graveyard. This kanji continues with the modernization trend by picturing **imitation** *trees* in the *graveyard.* But of course, how convenient! They don't need pruning or fertilizing, their leaves don't fall, and they remain the same color all year long. [14]

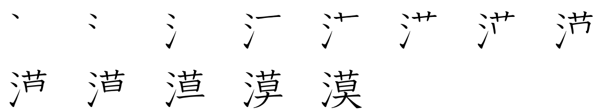




230 **vague**

漠

Think of the key word as having to do with something viewed through a haze, or in the twilight and from a distance, so that only its outlines are **vaguely** discernible. Now we are back again to the essence of the true *graveyard.* The *water* may be taken as the sound of waves dashing up against the rocks or the dripping of moisture on cold rock—anything that helps you associate **vagueness** with the *graveyard* and keep it distinct from the imitation we met in the last frame. [13]

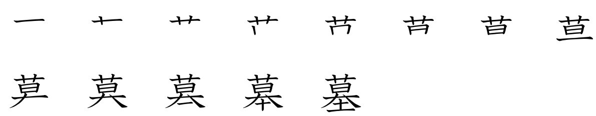


231 **grave**

墓

The mounds of *soil* with crude wooden crosses set at their head suggests those boot-hill **graves** we all know from cowboy lore. The only odd thing about this kanji is that the *soil* comes UNDER the *graveyard*, rather than to its left, where we might expect. Just think of the bodies as "lying under boot-hill" if you have any trouble.

By the way, this is not the first time, nor will it be the last, that we learn a kanji whose key word is the same, or almost the same, as a primitive element based on it, but whose shape differs somewhat. There is no cause to worry. By using the primitive in a variety of other characters, as we have done here, the confusion will be averted as a matter of course. [13]



232

livelihood

暮

Imagine that you have chosen the occupation of the keeper of a *graveyard* and spend your *days* tending to other's deadhood in order to make your means of **livelihood.** [14]

一 十 廾 艹 芇 苜 苜 荁

莫 莫 莫 暮 暮 暮

233

membrane

膜

The *part of the body* first affected by a stroll through a haunted *graveyard* is the skin, which gets goose bumps. But we save the word "skin" for another kanji, and use the odd word "**membrane**" here. Think of being so scared through and through that the goose flesh moves from the outside in, giving you goose **membranes.** [14]

丿 冂 月 月 月一 月十 月廾 月艹

月芇 月苜 月苜 膜 膜 膜

234

seedling

苗

To avoid confusion with the image of rice seedlings to appear later, we shall take these *seedlings* out of their agricultural setting in the *rice fields* and into the frame of Brave New World surgery, where "ideas" or "values" are being implanted into *brains* like *seedlings* to insure a harmonious society. Then you need only imagine them taking root and breaking out into *flower* right through the tops of the skulls of people walking around on the streets. [8]

一 十 廾 艹 丿 芇 苗 苗

Lesson 11

Now that we have made our way through well over 200 characters, it is time to pause and consider how you are getting on with the method introduced in this book. While this lesson will be a short one (only 15 new kanji) you might want to spend some time reviewing your progress in the light of the remarks that follow. In them I have tried to draw out the main principles that have been woven into the fabric of the text from frame to frame and lesson to lesson. I do so by looking at some of the typical problems that can arise:

> *If you can remember the key word when you see the kanji, but have trouble remembering the kanji when you have only the key word to go on…*

Probably you did not take seriously the advice about studying these stories with a pad and pencil. If you try to shortcut the process by merely learning to recognize the characters for their meaning without worrying about their writing, you will find that you have missed one bird with two stones, when you could have bagged two with one. Let me repeat: study only from key word to kanji; the reverse will take care of itself.

> *If you find yourself having to go back to a kanji, once you have written it, to make corrections or additions…*

My guess is that you are asking your visual memory to do the work that belongs to imaginative memory. After Lesson 12, you will be given more leeway to create your own images and stories, so it is important that you nip this problem in the bud before going any further. A small step in the wrong direction on a journey of 2,000 kanji will land you in deep trouble in no time. Here are the steps you should be following each time you come to a new frame:

1. Read the key word and take note of the particular connotation that has been given it. There is only one such meaning, sometimes associated with a colloquial phrase, sometimes with one of the several meanings of the word, sometimes with a a well-known cultural phenomenon. Think of that connotation and repeat it to yourself. When you're sure you've got the right one, carry on.

2. Read through the particular little story that goes with the key word and let the whole picture establish itself clearly.

3. Now close your eyes, focus on those images in the story that belong to the key word and primitive elements, and let go of the controls. It may take a few seconds, sometimes as long as a minute, but the picture will start to change on its own. The exaggerated focal points

will start to take on a life of their own and enhance the image with your own particular experiences and memories. You will know your work is done when you have succeeded in creating a memorable image that is both succinct and complete, both faithful to the original story and yet your very own.

4. Open your eyes and repeat the key word and primitive elements, keeping that image in mind. This will clear away any of the fog, and at the same time make sure that when you let go you didn't let go of the original story, too.
5. In your mind, juxtapose the elements relative to one another in line with your image or the way they normally appear in the characters.
6. Take pencil and paper and write the character once, retelling the story as you go.

These are basically the same steps you were led through in reading the stories, even though they were not laid out so clearly before. If you think back to the kanji that "worked" best for you, you will find that each of these steps was accomplished perfectly. And if you look back at the ones you are forgetting, you should also be able to locate which step you skipped over. In reviewing, these same steps should be followed, with the only clue to set the imagination in motion being the key word.

If you find you are forgetting the relative position of the elements in a kanji…

Before all else, go back and reread the frame for that character to see if there were any helpful hints or explanatory notes. If not, return to the frame where the particular primitives were first introduced to see if there is any clue there. And if this is not the problem, then, taking care not to add any new words or focal points to your story (since they might end up being elements later on), rethink the story in such a way that the image for each element actually takes the position it has in the kanji itself. This should not happen often, but when it does, it is worthwhile spending a few minutes to get things sorted out.

If you are confusing one kanji with another…

Take a careful look at the two stories. Perhaps you have made one or the other of them so vivid that it has attracted extraneous elements to itself that make the two kanji-images fuse into one. Or again, it may be that you did not pay sufficient attention to the advice about clarifying a single connotation for the key word.

Whether or not you have had all or only a few of these problems, now is the

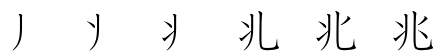
time to review the first 10 lessons keeping an eye out for them. Put aside any schedule you may have set yourself until you have those lessons down perfectly, that is, until you can run through all 6 steps outlined above for every character, without a hitch. The most important thing in this review is not really to see whether you are remembering the characters, but to learn how to locate problems and deal with them.

One final note before you close the book and run your review. Everyone's imagination works differently. Each has its own gifts and its own defects. The more you pay attention to how *you* imagine things, the more likely you are to find out what works best for you and why. The one thing you must distrust, if the system outlined in this book is to work for you, is your ability to remember kanji just as they are, without doing any work on them. Once you start making exceptions for characters you "know" or "have no trouble with" or "don't need to run through all the steps with," you are headed for a frustration that will take you a great deal of trouble to dig yourself out of. In other words, if you start using the method only as a "crutch" to help you only with the kanji you have trouble with, you will quickly be limping along worse than ever. What we are offering here is not a crutch, but a different way to walk.

That having been said, let us pick up where we left off, turning from primitive elements having to do with plants to those having to do with animals.

235 兆 **portent**

Here we have a pictograph of the back of a turtle, the two sloping vertical strokes representing the central ridge and the four short strokes the pattern. Think of reading turtle shells as a way to foretell the future, and in particular things that **portend** coming evils. [6]



* When this character is used as a primitive in its full form, we keep the key-word sense of a *portent.* When it appears to the left in its abbreviated form (namely, the left half only, 丬), we shall give it the pictographic sense of a *turtle.*

236

桃

peach tree

To associate the **peach tree** with the primitive for a *portent*, recall the famous Japanese legend of Momotarō, the **Peach** Boy. It begins once upon a time with a fisherman and his wife who wanted badly to have a child, but none was born to them. Then one day the old man caught a giant **peach**, out of which jumped a healthy young lad whom they named **Peach** Boy. Though the boy was destined to perform heroic deeds, his birth also *portended* great misfortune (how else could he become a hero?). Thus the *tree* that is associated with a *portent* of coming evil comes to be the **peach tree**. [10]

一 十 才 木 杊 杊 杊 杋 桃 桃

237

眺

stare

To give someone the "evil *eye*" is to **stare** at them, wishing them evil. The roots of the superstition are old and almost universal throughout the cultures of the world. In this kanji, too, being stared at is depicted as an *eye* that *portends* evil. [11]

丨 冂 月 月 目 眀 眀 眀 眺 眺 眺

238

犬

dog

We have already learned that the character for *large* takes on the meaning of the *St. Bernard* **dog** when used as a primitive. In this frame we finally see why. The *drop* added as a fourth and final stroke means that we have to do with a normal-sized **dog**, which compared to the *St. Bernard* is no more than a *drop* in the kennel. [4]

一 ナ 大 犬

* As a primitive this character can take two meanings. In the form given here it will mean a very small dog (which we shall refer to as a *chihuahua* for convenience sake). When it takes the form 犭 to the left of a character, we shall give it the meaning of *a pack of wild dogs.*

239 状

status quo

Did you ever hear of the *turtle* who fell madly in love with a *chihuahua* but could not have her because their two families did not like the idea of their children intermarrying? Like all classic stories of ill-fated love, this one shows how the young upset the **status quo** with an emotion older and more powerful than anything their elders have devised to counter it: blind love. [7]

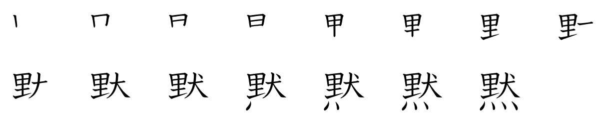


240 黙

silence

Oddly enough, the character for **silence** shows us a *black chihuahua.* Actually, the cute little critter's name is Darkness, as I am sure you remember from the famous song about **silence** that begins, "Hello, Darkness, my old friend..."

Note how the four dots reach all the way across the bottom of the character. [15]



241 然

sort of thing

The key word in this frame refers to a suffix that gives the word before it an adjectival quality; hence we refer to it as "**sort of thing.**" Reverting to the time when dog was more widely eaten than it is today (see FRAME 121), we see here a large cauldron boiling over an *oven flame* with the *flesh* of a *chihuahua* being

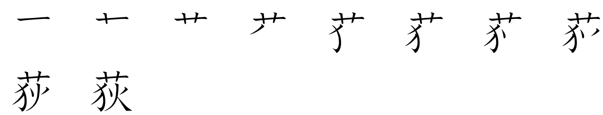
thrown into the whole concoction to make it into a "hot-diggity, dog-diggity" **sort of thing.** [12]



242 荻

reed

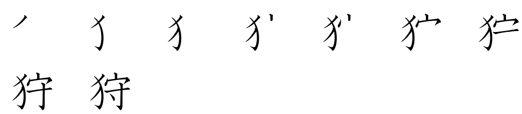
You've no doubt seen cattails, those swamp **reeds** with a furry *flower* to them like the tail of a cat. This might just turn out to be a good way to get rid of a troublesome *pack of wild dogs:* lure them into a swamp of these **reeds** with the cattail *flowers* and then set fire to the swamp. Take care to focus on the *flower* rather than the "cattail" to avoid confusion with FRAME 244 below. [10]



243 狩

hunt

One of the worst problems you have to face when you go **hunting** is to *guard* your take from the *wild dogs.* If you imagine yourself failing at the task, you will probably have a stronger image than if you try to picture yourself succeeding. [9]



244 猫

cat

Knowing how much dogs love to chase **cats**, picture a *pack of wild dogs* planting "**cat**-*seedlings,*" watering them, and fertilizing them until they can be harvested as a crop of **cats** for them to chase and torment. If you begin from the key word and

think of a "crop of **cats**," you will not confuse this story with the apparently similar story of two frames ago. [11]

丿 犭 犭 犭 犭 犭 犭 猫 猫 猫 猫

245 **cow**

牛

Why not see this kanji as a "doodle" showing a **cow** that has just been run over by a steamroller. The small dot in the first stroke shows its head turned to one side, and the next two strokes, the four legs. [4]

丿 𠂉 𠂒 牛

* As a primitive, the same sense of *cow* is kept. Note only that when it is placed OVER another element, its tail is cut off, giving us ⺧.

246 special

特

Despite the strong phonetic similarity, there will be no problem keeping the key word **special** distinct from the character we met earlier for *specialty* (FRAME 46), since the latter has immediate connotations lacking in this kanji. Anyway, let **special** refer to something in a **special** class all its own—like the sacred *cows* of India that wander freely without fear of being butchered and ground into hamburger. Though the practice is a Hindu one, the Buddha's refusal to take the life of any sentient being makes it only fitting that the *cows* should be placed on the sacred grounds of a *Buddhist temple* in this kanji. [10]

丿 𠂉 牛 牜 牜 牛 牛 特 特 特

247
告

revelation

Folklore throughout the world tells us of talking animals who show a wisdom superior to that of human beings, and that same tradition has found its way into television shows and cartoons right into our own century. This character depicts **revelation** through the *mouth* of a *cow,* suggesting oracular utterances about truths hidden to human intelligence. [7]

丿 𠂉 𠂇 生 牛 告 告

248
先

before

Take this key word in its physical, not its temporal, sense (even though it refers to both). If you have a *cow* with *human legs,* as the elements show us here, it can only be because you have two people in a *cow*-suit. I always thought I'd prefer to be the one standing **before**, rather than the one that holds up the rear and becomes the "butt" of everyone's laughter. [6]

丿 𠂉 𠂇 生 牛 先

249
洗

wash

This character is so logical that one is tempted to let the elements speak for themselves: *water . . . before.* But we have already decided we shall not do that, not even once. So let us change the character from the Peanuts comic strip called "Pig-pen," who is always preceded by a little cloud of dust and grime, and rename him "**Wash**-Out." Everywhere he walks, a spray of *water* goes *before* him to sanitize everything he touches. [9]

丶 冫 氵 氵 氵 氵 氵 氵 洗

Lesson 12

In this the final lesson of Part one we introduce the useful compound primitive for metals and the elements needed to form it, in addition to picking up a number of stray characters that have fallen by the wayside.

* 人

umbrella

The actual character on which this primitive meaning **umbrella** is based we shall not meet until frame 1026. We may think of it as a large and brightly-colored beach **umbrella**. If you compare this with frame 8, you will notice how the two strokes touch here, while the kanji for *eight* would leave a gaping leak in the top. [2]

丿 人

250 介

jammed in

The idea of something getting **jammed into** something else is depicted here by having a *walking stick* get **jammed in**to an *umbrella* frame by someone shoving it into an already occupied slot in the *umbrella* stand at the door. First notice the vertical strokes: on the left is the curved umbrella handle, and on the right the straight *walking stick.* Now try to imagine the two parties tugging at their respective properties like two kids on a wishbone, creating a scene at the entrance of an elegant restaurant. [4]

丿 人 介 介

251 界

world

As the **world** gets *jammed* with more and more people, there is less and less space. Imagine yourself taking an air flight over a **world** so densely populated that every bit of it is sectioned off

like a gigantic checkerboard (the *rice fields*). If you look closely at the character, you should be able to see a kind of movement taking place as still more is being **jammed into** that already narrow space. [9]



252 茶

tea

As everyone knows, **tea** is made from **tea** leaves. But the **tea** plant itself has its own *flowers*, which can be quite beautiful and add a special flavor to the **tea**, as the Chinese found out already over 4,600 years ago. With the image of a terrace of *flowering* **tea** bushes in mind, picture very l-o-n-g *wooden poles* (FRAME 195) placed here and there in their midst, with a tiny *umbrella* at the top to shade the delicate-tasting **tea** *flowers.* [9]



* 亼

meeting

This compound primitive depicts a **meeting** as a massive gathering of people under *one umbrella.* The full kanji from which this derives will be introduced later in FRAME 752. The important thing here is to picture the scene just described and associate it with the word **meeting.** [3]



253 合

fit

The kanji for **fit** reads literally, top to bottom, as a *meeting* of *mouths*—which is a rather descriptive way of speaking of a romantic kiss. We know what happens when there is no meet-

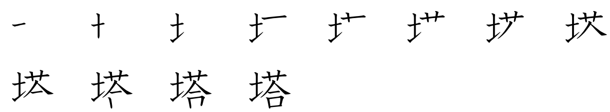
ing of minds and when people's ideas don't **fit**, but try to imagine what would happen to a poor couple whose *mouths* didn't **fit**. [6]



254

塔 pagoda

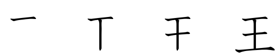
On the left we see a mound of *dirt,* and to the right *flowers* made to *fit* together. The two sides combine to create a great **pagoda** made of *dirt,* with *flowers* by the tens of thousands *fitted* together for the roofing of each of the layers. Be sure to put yourself in the scene and *fit* a few of the *flowers* in place yourself so that the image works its way into memory with full force. [12]



255

王 king

See what you can do to come up with a pictograph of a **king's** scepter here that suits your own idea of what it should look like. You might even begin with the basic element for *I beam* and then try to fit the remaining third stroke in. [4]



* As a primitive, this can mean either *king* or *scepter,* but it will usually be taken as an abbreviation of the character in the next frame.

256

玉 jewel

Note the *drop* here in the king's *scepter,* which is exactly what you would expect it to be: a precious **jewel** handed down from of old as a symbol of his wealth and power. [5]

一 丅 干 王 玉

* As a primitive, we can use this to mean either *jewel* or *ball.* When it appears anywhere other than on the left side of a kanji, it takes the same shape as here. On the left, it will be lacking the final stroke, making it the same as the character in the previous frame, 王.

257 宝

treasure

Every *house* has its **treasure**, as every thief knows only too well. While the things we **treasure** most are usually of sentimental value, we take the original sense of the term **treasure** here and make it refer to *jewels* kept in one's *house.* [8]

丶 丷 宀 宀 宁 宇 宝 宝

258 珠

pearl

Take care to keep the meaning of this kanji distinct from that for *jewel.* Think of the most enormous **pearl** you have ever seen, a great *vermilion*-colored *ball* sitting on your ring—and making it extremely difficult to move without falling over from the weight of the thing. [10]

一 丅 干 王 王 王 玝 玝 珠 珠

259 現

present

Do not think of a "gift" here, but of the **present** moment, as distinct from the future and the past. The kanji gives us a *ball* in which we see the **present**—obviously a crystal *ball* that enables us to see things going on at the **present** in faraway places. [11]

一 丅 干 王 王 玑 玥 玥

珇 現 現

260 **lunatic**

狂

A **lunatic** is literally one driven mad by the light of the moon, and the most famous of the "**looneys**" are the legendary lycanthropes or "wolfmen." Sometimes the transformation is only a temporary phenomenon, sometimes it is permanent. In the latter case, the poor chap takes off on all fours to live with the beasts. Imagine one of these lycanthropes going **looney** and setting himself up as *king* of a *pack of wild dogs* that roams about and terrorizes innocent suburban communities. [7]

丿 犭 犭 犭 犲 犴 狂

261 **emperor**

皇

An **emperor**, as we all know, is a ruler—something like a *king* but higher in status. The *white bird* perched above the *king*, elevating him to **imperial** heights, is the messenger he sends back and forth to the gods to request advice and special favors, something that *white birds* have long done in folklore throughout the world. [9]

丿 丨 白 白 白 白 皁 皁 皇

262 **display**

呈

The trick to remembering this character lies in associating the key word with the line from the nursery rhyme about 4 and 20 blackbirds baked in a pie: "Wasn't this a dainty dish to set before the *king*?" If we think of **display** in terms of that famous line, and the *king* with his head thrown back and his *mouth* wide open as 4 and 20 blackbirds fly in one after the other, we shall have satisfied both the elements and their position. [7]

丶 冂 口 㔾 㔾 早 呈

263

全

whole

Wholeness suggests physical and spiritual health, "having your act together." The kanji-image for **wholeness** depicts being "*king* under your own *umbrella*," that is, giving order to your own life. I know it sounds terribly abstract, but what could be more abstract than the word **whole**? [6]

丿 人 仝 仝 仝 全

264

栓

plug

Here we think of **plug** in the sense of a cork or stopper used to seal the mouth of a bottle, water faucet, or something with liquid running out of it. Forgetting the abstract picture of the former frame, let us work with all the primitive units: *tree . . . umbrella . . . ball.* Imagine a *tree* with a faucet in the side out of which tennis *balls* are flowing, bouncing all over the ground by the hundreds. You fight your way up to it and shove your giant beach *umbrella* into the *tree* to **plug** it up. [10]

一 十 才 木 朩 朩 枀

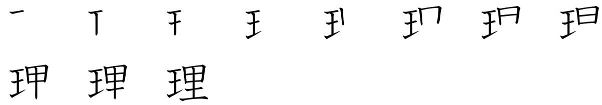
枀 栓 栓

265

理

logic

We first referred to this character back in FRAME 173, to which you might want to return to have a peek. The image of **logic** we are given is something like a central *jewel* in a *computer,* like the *jewels* in old clocks that keep them running smoothly. Try to picture yourself making your way through all the RAMS and ROMS and approaching this shining *jewel,* a chorus of voices and a blast of trumpets in the background heralding the great seat of all-knowing **logic**. [11]



266 主

lord

"A man's home is his castle," goes the proverb from an age where it was the male who was **lord** of the household. Fundamentally, it means only that every person is a bit (or *drop*) of a *king* in one's own environment. If you take care to "read off" the primitives in this way, you won't end up putting the *drop* down below, where it turns the kanji into a jewel. [5]

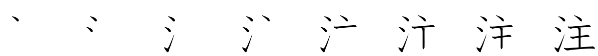


* As a primitive element, we set the key word aside entirely and take it as a pictograph of a solid brass *candlestick* (with the drop representing the flame at the top).

267 注

pour

Picture **pouring** *water* from a lighted *candlestick*. What could be more ridiculous, or simpler, as a way to recall this kanji? [8]



268 柱

pillar

The **pillar** referred to here is the *wooden* beam that stands at the entrance to a traditional Japanese house. Carve it in imagination into the shape of a gigantic *candlestick* and your work is done. [9]



269

金

gold

If this were not one of the most common characters you will ever have to write, I would apologize for having to give the explanation that follows. Anyway, we want to depict bars of **gold** bullion with an *umbrella* overhead to shade them from the heat (and perhaps to hide them as well). The bullion is made by melting down all the *scepters* of the kingdom, *drop* by *drop,* and shaping them into bars. [8]



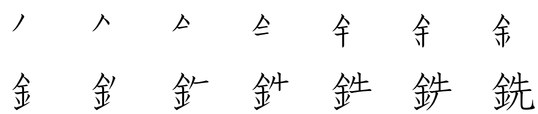
* As a primitive, it means not only *gold* but any *metal* at all.

270

銑

pig iron

Pig iron refers to iron in the crude form in which it emerges from the smelting furnaces. Of all the various forms *metal* can take, this one shows us metal *before* it has been refined. Imagine two photographs labeled "*before*" and "after" to show the process. [14]

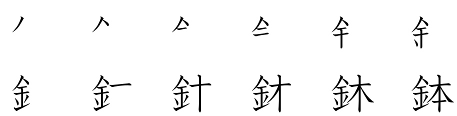


271

鉢

bowl

Let **bowl** suggest a large and heavy *golden* **bowl** into which you are throwing all the *books* you own to mash them into pulp, for some outrageous reason you will have to think up yourself. [13]

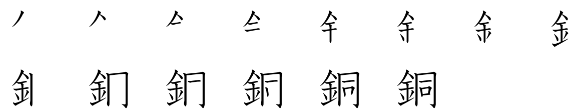


272

copper

銅

Picture an order of *monks* serving as chaplains for the police force. Their special habit, made of protective *metal,* is distinguished by a row of **copper** buttons just like the "**cops**" they serve. [14]

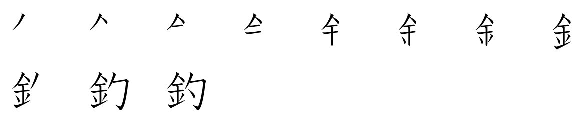


273

angling

釣

The character we learned for *fishing* (FRAME 172) refers to the professional, net-casting industry, while the **angling** of this character refers to the sport. The odd thing is that your **angling** rod is a *golden ladle* which you are using to scoop *gold*fish out of a river. [11]

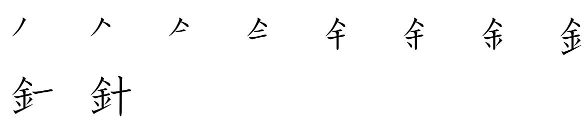


274

needle

針

In FRAME 10 we referred ahead to this full character from which the primitive for *needle* (on the right) derives. Since we already expect that **needles** are made of *metal,* let us picture a set of solid *gold* darning *needles* to complete the kanji. [10]



275

inscription

銘

Take **inscription** in the sense of the *name* you ask the jeweler to carve on a *gold* bracelet or inside a *gold* ring to identify its

owner or communicate some sentimental message. It will help if you can recall the first time you had this done and the feelings you had at the time. [14]



276

鎮

tranquillize

The first lie-detector machines of the twentieth century worked by wiring pieces of *metal* to the body to measure the amount of sweat produced when questions were asked. It was discovered that nervousness produced more sweat, indicating subconscious reactions when the *truth* was getting too close for comfort. Nowadays, people can take drugs that **tranquillize** them in such a way as to neutralize the effect of the device, which is why other means have had to be developed. [18]



With that, we come to the end of Part one. Before going on to Part two, it would be a good idea to return now to the Introduction and read it once again. Anything that did not make sense at first should now be clear.

By this time, too, you should be familiar with the use of all the Indexes. If not, take a few minutes to study them, since you will no doubt find them useful in the pages ahead.

PART TWO

Plots

Lesson 13

By this time, if you have been following along methodically frame by frame, you may find yourself growing impatient at the thought of having to read through more than 2,000 of these little stories. You probably want to move at a quicker pace and in your own way. Take heart, for that is precisely what we are going to start doing in Part two. But if you happen to be one of those people who are perfectly content to have someone else do all the work for them, then brace yourself for the task that lies ahead.

We begin the weaning process by abbreviating the stories into simple plots, leaving it up to you to patch together the necessary details in a manner similar to what we did in Part one. As mentioned in the Introduction, the purpose of the longer stories was to impress on you the importance of recreating a complete picture in imagination, and to insure that you did not merely try to associate words with *other words* but with *images*. The same holds true for the kanji that remain.

Before setting out on our way again, a word of caution is in order. Left to its own, your imagination will automatically tend to add elements and see connections that could prove counterproductive in the long run. For example, you might think it perfectly innocent and admissible to alter the primitive for *old* to *old man*, or that for *cliff* to *cave*. In fact, these changes would be confusing when you meet the kanji and primitives with those meanings later on. You would return to the earlier kanji and find that everything had become one great confusion.

It may be that you have experienced this problem already on one or the other occasion when you decided to alter a story to suit your own associations. That should help you appreciate how hard it is to wipe out a story once you have learned it, particularly a vivid one. To protect yourself against this, stick faithfully to the key words as they are given, and try not to move beyond the range of primitive meanings listed. Where such confusion can be anticipated, a longer story will be presented as a protective measure, but you will have to take care of the rest.

We begin Part two with a group of 23 kanji having to do with travel, and the primitives that accompany them: a *road,* a pair of *walking legs,* and a *car.*

*

辶

road

The **road** envisioned here is a road for traffic, or a path or walk-way. The natural sweep of these three simple strokes should be easy to remember, as it appears so often. [3]

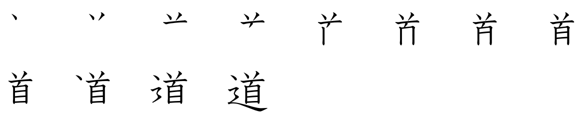


277

道

road-way

The key word carries both the sense of a **road** for transit and a **way** or method of doing something, but the former is better for forming an image. The primitives read: the *neck* of a *road*. Think of a crowded **road-way** where traffic has come to a standstill—what we commonly refer to as a "bottle*neck*." [12]

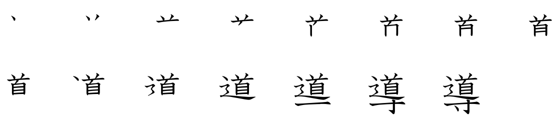


278

導

guidance

When we accept someone's **guidance**, we permit ourselves to be *glued* to a certain *road* or *way* of doing something, and try to "stick" to it. [15]



279

辻

crossing

Take the first two strokes in the sense we gave them back in FRAME 10, as the pictograph of a *cross*, and set it on a *road* to create a "**crossing.**" [5]



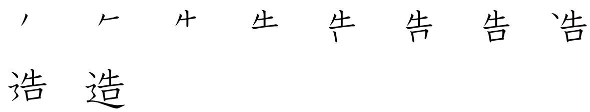
280 迅 **swift**

Here we see a *crossing* in the form of a barbed *fishhook*, suggesting a **swifter** alternate not only to the old roundabouts but also to the "cloverleaf" design used on superhighways. [6]



281 造 **create**

Think of **creating** as making something out of nothing. Then recall how the *way* of *revelation* laid out in the Bible begins with the story of how God **created** the world out of a dark and chaotic nothingness. [10]



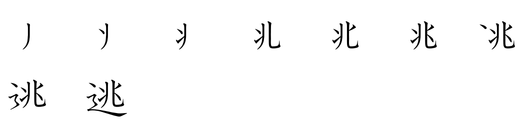
282 迫 **urge**

To **urge** someone to do something, you make the *way* as appealing as possible, perhaps even *white*washing it a bit. [8]



283 逃 **escape**

When **escaping** from something or someone, one always feels as if one is not going fast enough, like a *turtle* on an expressway. (Since the *turtle* is on the *road* and not on the left, it can keep its full kanji shape as given in FRAME 235.) [9]



284 辺

environs

To keep the **environs** clean and safe, you could cement *daggers* in the *road*, blades pointed upwards, so that no polluting traffic could pass by. You could, if you were an ecologically-minded terrorist. [5]



285 巡

patrol

A virtual *deluge* of motorcycle police washing down a *road* is this kanji's image for a **patrol**. [6]



286 車

car

You may keep the whole range of connotations for this key word, **car**, provided it does not interfere with the pictograph. Look for the front and back wheels (the first and last horizontal strokes) and the seat in the carriage in the middle. As an exercise, try to isolate the primitives on your own and make a story out of them. [7]



* *Car*, *cart*, *wagon*, and *vehicle* may all be used as primitive meanings.

287 連

take along

What you are meant to **take along** in this kanji are not things but people. The image of the *car* on the *road* should ground your image for picking up your friends to *take* them *along* to wherever you are going. [10]

一 ｢ 冂 冃 亘 亘 車 `車

連 連

288 **軌**

rut

Combine the primary and secondary meanings of this key word to form your story. Begin with the *car* whose tires get caught in a **rut** and spin without going anywhere. Then go on to the *baseball team* who can't win a game because it has fallen into a **rut** of losing. [9]

一 ｢ 冂 冃 亘 亘 車

軋 軌

289 **輸**

transport

On the left we see a *vehicle* used for **transport**. On the right, we see a new tangle of elements that need sorting out. The first three strokes, you will remember, are the primitive for *meeting*. Below it we see the elements for *flesh* and *saber,* which combine to create a compound element for a *butcher* and his trade. Put them together in the image of a "trucker's convoy." [16]

一 ｢ 冂 冃 亘 亘 車 車'

軡 軡 輪 輸 輸 輸 輸 輸

290 **前**

in front

We waited to introduce this character until now, even though the pieces have been available for some time, because it helps to reinforce the odd kanji of the last frame. Picture the *butcher* hacking away with his knife at a slab of meat on his table with a pair of ram's *horns* placed **in front** of him (or on his head, if you prefer).

There is no need to worry about confusing this kanji with that

for *before* (FRAME 248), since it will not appear as a primitive in any other character used in this book. [9]

丶 丷 䒑 䒑 䒑 䒑 䒑 前 前

* 夂

walking legs

We call this element **walking legs** because it indicates "legs in motion," whether you want to think of them as jogging or walking in long strides, as the shape seems to suggest. Be careful how you write it, with the first two strokes like a stylized "7." [3]

丿 ク 夂

291 各

each

"Suum cuique" goes the popular Latin proverb. A certain disease of the English language makes it almost impossible to translate the phrase without gender bias. In any event, here we see someone walking with his/her *mouth* between his/her *walking legs*, giving us an image of "To **each** his/her own." [6]

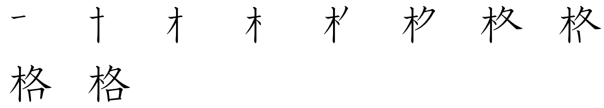
丿 ク 夂 夂 各 各

* The sense of the proverb should help when using this kanji as a primitive; otherwise, reduce it to its original elements. But do NOT associate it in any way with the word "every," which we shall meet later in another context.

292 格

status

If you can imagine *trees* as **status** symbols (as they might well be for those living in Japan's congested modern cities), then *each* might be aiming to have his/her own *tree*, just to keep up with the Suzukis. [10]



293 **略**

abbreviation

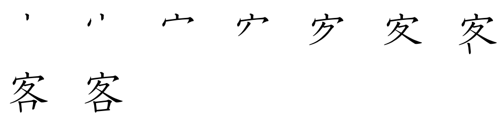
Each field has its own **abbreviations** (chemistry, philosophy, sports, etc.). Needless to say, the stronger primitive goes to the left, even though the story would read them off the other way around. [11]



294 **客**

guest

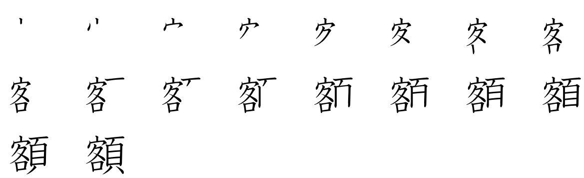
When you are a **guest** in a courteous town, *each house*hold has its own way of welcoming you, and *each house* becomes your home. [9]



295 **額**

forehead

Out of respect, you do not look straight into the eyes of your *guest*, but look at the top button of their collar. Here, however, you are told to look above the eyes to the **forehead** of your *guest*. [18]



296 夏

summer

In the **summer**, fatigued by the heat, your *head* hangs down nearly as far as your *walking legs*, or rather, your “dragging legs.” Note how the *walking legs* (instead of “animal legs”) are the only thing that distinguishes this character from that for *page* (FRAME 60). [10]

一 丆 丆 丙 丙 百 百 頁 夏 夏

297 処

dispose

Both the stretching out of the *walking legs* and the little bit of *wind* tucked in on the right suggest using one’s legs to kick something out of the way, or **dispose** of it. [5]

丿 ク 夂 夂 処

298 条

twig

Geppetto made *walking legs* for his little Pinocchio from two **twigs** of a *tree*, giving him a set of “**twiggy**” shanks. [7]

丿 ク 夂 夂 夅 夅 条

299 落

fall

When *water* **falls**, it splats and splashes; when *flower* petals fall, they float gently in the breeze. To *each* thing its own way of **falling**. [12]

一 十 艹 艹 艹 茫 茫 茫 茫 茖 落 落

Lesson 14

We may now go a step further in our streamlining, this time in the stroke-order of the kanji. From here on in, only the order in which the composite primitive elements are written will be indicated; if you are not sure of the writing of any of the particulars in a given character, you will have to hunt it down yourself. Index ii should help. New primitives and unusual writings will be spelled out as before, however. At any rate, you should always count the strokes of the character when you learn it, and check your results against the number given in square brackets in each frame.

The next group of primitives, around which this lesson is designed, have to do with lids and headgear.

---

*

冖

crown

This pictograph of a simple **crown** is distinguished from the *roof* only by the absence of the chimney (the first *drop* at the top). It can be used for all the principal connotations of the word **crown**. We will meet the full character from which this element is derived later on, in frame 304. [2]



300

冗

superfluous

Picture a *weather vane* beneath a regal *crown*, spinning round and round. It is not only **superfluous** but makes a perfect ass out of the one who wears it. [4]

冖 冗

301

軍

army

The *crowned vehicle* depicted here is a "*chariot*," symbol of an **army**. [9]

冖 軍

* Used as a primitive this kanji means only *chariot*.

302
輝
radiance

Take advantage of the first syllable of the key word to think of the *ray* of light to the left. Now add the glittering *chariot* that is emitting those *rays* and you have **radiance**. [15]

光 輝

303
運
carry

A long string of "sweet" *chariots* "swinging low" to our *roads* is a sure sign that the Lord is "comin' for to **carry**" someone home. [12]

軍 運

304
冠
crown

By having the **crown** pass from one age to the next, a people keeps itself *glued* to its *beginnings*. [9]

冖 冗 冠

305
夢
dream

To have a **dream** after going to bed is really the *crown* to a perfect *evening*. The *flower* petals over the *eyes* (instead of the "sand" that Westerners are used to finding there when they awake in the morning) only confirms the image of a pleasant **dream** suggested by the rest of this rather complex kanji. [13]

艹 芇 苢 夢

*

亠

top hat

The broad rim and tall top of the **top hat** is pictured graphically here in these two simple strokes.

At this point, by the way, you can revert back to FRAME 6. If you have had any trouble with that character, you now have the requisite elements to make a story: **Six** suggests the number of spider's *legs*; just set a tall silk *top hat* on the crawling creature and you have your character. [2]

丶 亠

*

亢

whirlwind

A formal high silk *top hat* resting atop a *weather vane* represents a **whirlwind**. To keep it distinct from the primitive for *wind*, try to picture the vortex, or tornado-like spinning movement, of a **whirlwind**. The next frame should help. [4]

亠 亢

306

坑

pit

A *whirlwind* begins to dig its way into the *soil* like a drill until it makes a deep **pit**. [7]

土 坑

307

高

tall

Recalling an image from FRAME 183, first see the *mouth* under the extraterrestrial's glass *hood*, and then the *mouth* under the *top hat* of one of his mates who has tried on the strange earthling's headgear only to find that it makes him look much, much **taller** than everyone else. [10]

高

* As a primitive, this character keeps its sense of *tall* and its position at the top of other primitives, but its writing is abbreviated to the first 5 strokes: 亠

308
享
receive

Tall children **receive** more attention. *Tall children* grow up to make better wide **receivers**. Take your pick, depending on whether you prefer child psychology or American football. At any rate, be sure you have some particular *tall child* in mind, someone who really was outstanding and always attracting attention, because he or she will come in handy in the next two frames. [8]

亠 享

309
塾
cram school

Cram schools are after-hours educational institutions where kids can do concentrated preparing for their coming entrance examinations or drill what they missed during regular class hours. The exception are the *tall children* who are out on the school grounds practicing sports, and the *fat* ones who are out there burning off calories. So this character depicts those who do NOT go to the **cram schools**, rather than those who do. [14]

享 孰 塾

310
熟
mellow

The *tall* and *fat children* from the last frame are here cast into a cauldron over an *oven flame* until they have sufficiently **mellowed** that they can return to the normal life of a student. [15]

享 孰 熟

311

亭

pavilion

Think of all the **pavilions** at some World Expo you attended or followed in the media, and you will no doubt see rising up among them the towering *tall crowned nail* (the *crown* being a revolving restaurant)—that architectural monstrosity that has become a symbol of science and technology at such events. [9]

亠 亠 亭

312

京

capital

Think of some *tall*, domed **capital** building with swarms of *little* folk gathered around its base, probably demonstrating for their government's attention. [8]

亠 京

313

涼

refreshing

Since few things are as **refreshing** on a warm day as a cool shower (the *water*), here we picture a *capital* building treating itself to one, and in full view of everyone. [11]

氵 涼

314

景

scenery

Scenery is depicted as a *sun* rising over a *capital*, which is as close as some city dwellers get to natural **scenery** for years at a time! [12]

日 景

315

鯨

whale

The **whale** swallows a whole school of fish, who turn their new abode into a proper little *fish-capital*. [19]

𩵋 鯨

*

吉

lidded crock

Soil over the *mouth* of a container gives us a piece of clay pottery with its lid. Behold the **lidded crock**. [6]

土 吉

316

舎

cottage

A *lidded crock* with an *umbrella* overhead gives us a mixture of the modern and the nostalgic in this design for a **cottage**. [8]

𠆢 舎

317

周

circumference

Look more closely at your *lidded crock* and you will see little ruler marks along its bottom edge. This is so you can use it to calculate the **circumference** of your *motorcycle helmet*: just begin at a fixed point and turn the *lidded crock* around and around, keeping it flush against the side of the *helmet*, until you come back to your starting point. If you kept track of how many turns and part-turns your *lidded crock* made, you now know the **circumference**. [8]

冂 㓁 周

* As a primitive, this character can take the added significance of a *lap*.

318

週

week

Picture a circular *road* with 7 markers on it, one for each day of the **week**. When you have walked one complete *lap* on this *road*, you shall have completed one **week**. [11]

周 週

319

士

gentleman

The shape of this kanji, slightly differing from that for *soil* by virtue of its shorter final stroke, hints at a broad-shouldered, slender-waisted warrior standing at attention. When feudalism collapsed, these warriors became Japan's **gentlemen**. [3]

一 十 士

* The primitive meaning reverts to the more colorful image of the *samurai*, Japan's warrior class.

320

吉

good luck

Here we see a *samurai* standing on a street with an open *mouth*, which people walk up to and look down deep inside of for **good luck**. [6]

士 吉

* As a primitive, we shall take this shape to mean an *aerosol can*, from the *mouth* and the very tightly-fitting *lid* (note how it differs here from the *lidded crock*).

321

壮

robust

Robust is seen as a *turtle* turned *samurai*. [6]

丬 壮

322 荘 **villa**

The villa pictured here is filled with exotic *flowers* at every turn, and has a pair of *turtle-samurai* standing before its gates. [9]



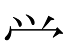
323 売 **sell**

A *samurai*, out of a job, is going door-to-door **selling** little windup *crowns* with *human legs* that run around on the floor looking like headless monarchs. [7]



Lesson 15

In this lesson we consider a group of primitives associated one way or another with schooling. Be sure to give your stories enough time to come to life in imagination, because your images will need a lot more vividness than these brief "plots" allow for. You know that you are not giving enough time when you find yourself memorizing definitions rather than playing with images.

*  **schoolhouse**

Here we see a little red **schoolhouse** with the 3 dots on the roof. As you write it in the following frames, you should acquire a "feel" for the way the first two short strokes move left to right, and the the third one right to left. Write it twice now, saying to yourself the first time as you write the first 3 strokes, "In the

schoolhouse we learn our A-B-Cs," and the second time, "In the **schoolhouse** we learn our 1-2-3s." [5]

丶 丷 ⺍ 𭕄 ⺌

324 学

study

The *child* in the little red *schoolhouse* is there for one reason only: to **study**. Anyone who has gone through the schooling system knows well enough that **study** is one thing and *learning* quite another again. In the kanji, too, the character for *learning* (FRAME 574) has nothing to do with the *schoolhouse*. [8]

⺍ 学

325 覚

memorize

The idea of **memorizing** things is easily related to the *schoolhouse;* and since we have been at it for more than a hundred pages in this book, the idea that **memorizing** involves *seeing* things that are not really there should make it easy to put the two elements together. [12]

⺍ 覚

326 栄

flourish

The botanical connotations of the word **flourish** (to bud and burst into bloom, much as a *tree* does) are part of the ideal of the *schoolhouse* as well. [9]

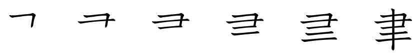
⺍ 栄

* 聿

brush

This primitive element, not itself a kanji, is a pictograph of a writing **brush**. Let the first 3 strokes represent the hairs at the

tip of the **brush**, and the following two strokes the thumb and forefinger that guide it when you write. Note how the long vertical stroke, cutting through everything, is drawn last. This is standard procedure when you have such a stroke running the length of a character. However, as we saw in the case of *cow*, when this primitive appears on top of another primitive, its "tail" is cut off, giving us ⺻. [6]

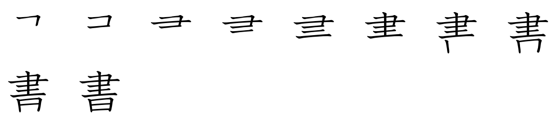


327

書

write

The sage talks rapidly with his *tongue wagging in his mouth*, while the *brush* of the scribe runs apace to **write** down the master's words. [10]

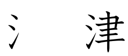


328

津

haven

Seeing the tiny boats of poor mortals tossed about in a stormy sea like so many corks, the All-Merciful took its *brush* and drew little inlets of *water* where the hapless creatures might seek shelter. And so it is that we have **havens**. [9]



*

攵

taskmaster

First find the long rod (the first stroke), held in the hand of someone seated (the next 3 strokes, not unlike the pictograph for *woman*, but quite different from that for *walking legs* introduced in the last lesson). The only thing left to do is conjure up the memory of some **taskmaster** (or taskmistress) from your past whom you will "never forget." [4]

ノ ⺈ ケ 夂

329
牧
breed

When it is time to **breed** new cattle, the bull is usually willing but the *cow* is often not. Thus the *taskmaster* to the right forces the *cow* into a compromising position, so to speak, so that she and her mate can **breed**. [8]

牜 牧

330
攻
aggression

The special *craft* of successful *taskmasters* is their ability to remain constantly on the **aggressive**, never allowing their underlings a moment to ponder a counter-**aggression** of their own. [7]

工 攻

331
敗
failure

The *taskmaster* is acknowledging the **failure** of a *clam* to make the grade in some marine school or other. [11]

貝 敗

332
枚
a sheet of

English counts thin, flat objects, like bed linen and paper, in **sheets**. The kanji does this with a *taskmaster* whipping a *tree* into producing **sheets** against its will. [8]

木 枚

333 **故**

happenstance

Call it fate or providence or plain old Lady Luck, **happenstance** is the *oldest taskmaster* we know. It nearly always has its way. [9]

古 故

334 **敬**

awe

Standing in **awe** of someone, you get self-conscious and may try to speak in *flowery phrases* out of veneration or fear. The *taskmaster* at the right is drilling you in the practice of your "honorifics." [12]

艹 苟 敬

335 **言**

say

Of all the things we can do with our *mouths*, speech is the one that requires the greatest distinctness and clarity. Hence the kanji for **say** has four little sound-waves, indicating the complexity of the achievement. [7]

丶 亠 亠 亠 言 言 言

* This kanji, which appears often as a primitive, can mean *saying*, *speech*, or *words*, depending on which is most useful.

336 **警**

admonish

Here you have a perfect example of how an apparently impossible snarl of strokes becomes a snap to learn once you know its elements. The idea of being **admonished** for something already sets up a superior-inferior relationship between you and the person you are supposed to stand in *awe* of. While you are restricted to answering in honorifics, the superior can use straightforward and ordinary *words*. [19]

敬 警

337 **plot**

計

Words and a meter's *needle* combine to form the sense of *plot:* to talk over plans and to calculate a course of action. [9]

言 計

338 **prison**

獄

Although we did not make note of it at the time, the kanji for *dog* is also a low-grade term for a spy. And later (FRAME 1414) we will meet another association of criminals with *dogs*. The **prison** here depicts a *pack of wild dogs* (the long-timers and hardened criminals) into which the poor little *chihuahua* (first-offender) has been cast. The only thing he has to protect himself against the pack are his shrill and frightened *words*. [14]

犭 狺 獄

339 **revise**

訂

After completing the first draft, you **revise** it by *nailing* down your *words* and "hammering" them into shape. [9]

言 訂

340 **chastise**

討

Words spoken to **chastise** us stick to us like *glue* in a way no other *words* can. [10]

言 討

341
訓
instruction

The personalism connoted by the word **instruction**, as opposed to “teaching” or “discipline,” suits the picture here of *words* guiding one’s progress like the gentle flowing of a *stream*. Even the etymology of the word **instruction** suggests the sense of “pouring into”. [10]

言 訓

342
詔
imperial edict

The **imperial edict**, spoken with the force of unquestionable law, is made up of *words* intended to *seduce* the masses—be it through fear or respect—to follow obediently. [12]

言 詔

343
詰
packed

A piece of writing that is pregnant with meaning and needs to be reread several times to be understood we refer to colloquially as “**packed.**” The character sees the *words* as sealed tightly inside an *aerosol can*. [13]

言 詰

344
話
tale

That the *words* of the *tongue* should come to mean a **tale** is clear from the etymology: a *tale* is something “talked,” not something read from a book. [13]

言 話

345
詠

recitation

Listening to the *words* of poets **reciting** their poetry is like being transported for a moment into *eternity* where the rules of everyday life have been suspended. [12]

言 詠

346
詩

poem

Since silence is treasured so highly at a *Buddhist temple* the *words* spoken there must be well-chosen. Perhaps this is why the records of the monks often read to us like **poems**. Before going on, back up a frame and make sure you have kept **poem** and *recitation* distinct in your mind. [13]

言 詩

347
語

word

Whereas the character for *say* focused on the actual talking, that for **words** stresses the fact that although it is *I* who *say* them, the **words** of a language are not my own. You can see the clear distinction between *I* and **words** just by looking at the kanji. [14]

言 語

348
読

read

In the age of advertising, most *words* we **read** are out to *sell* some product or point of view. [14]

言 読

349

調

tune

A complete **tune** is composed not only of a succession of notes but also of one *lap* of the *words* that go with it. [15]

言 調

350

談

discuss

In almost every attempt to **discuss** an issue, the fervor of one's convictions comes to the surface and creates an *inflammation* of *words* (if you will, the "cuss" in **discuss**). [15]

言 談

351

諾

consent

The *words* of the *young* do not have legal validity unless backed up by "parental **consent**." [15]

言 諾

352

諭

rebuke

The stern tone of a **rebuke** is seen here in the image of *words* spoken at a *meeting* of *butchers* (see FRAME 289) waving their choppers at one another and "cutting one another down" as only *butchers* can. [16]

言 諭

Lesson 16

In this short lesson of 17 characters we come to an interesting cluster of primitive elements—unique among all those we have met or will meet throughout this book—built up step by step from one element. Be sure to study this lesson as a unit in order to appreciate the similarities and differences of the various elements, which will appear frequently later on.

---

*

弋

arrow

Here we see a pictograph of a long and slightly warped **arrow**. By extending the short final stroke in both directions, you should see the **arrow**head without any difficulty. The hook at the bottom represents the feathers at the butt end. When it serves as a semienclosure for other primitives, the first stroke is drawn longer, as we shall see in the following frames. [3]



353

式

style

Take **style** in its sense of some fashion design or model. Then let the element *arrow* and *craft* stand for the well-known **style** of shirts known as "*Arrow* shirts" because of the little *arrow* sewn on each one. [6]



354

試

test

When a manufacturer produces a new *style* for the market, the first thing that is done is to run a **test** on consumers, asking them to *speak* their opinions frankly about the product. Never mind the anachronism (the kanji was there well before our capitalistic market system) if it helps you remember. [13]

訁 試

*

弋

quiver

This primitive is easy to remember as depicting something used to bring all one's *arrows* together into *one* handy place: the **quiver**. [4]

一 二 弋 弋

355

弐

II (two)

We use the Roman numeral **II** here to stress that this kanji is an older form of the kanji for *two*. Think of *two* arrows in a *quiver*, standing up like the numeral **II**. [6]

一 二 三 弐 弐 弐

*

戈

fiesta

The picture in this primitive is what we may call a "tassled *arrow*." A decorative tassle is strung on the shaft of an *arrow* to indicate that it is no longer a weapon but a symbol of a **fiesta**. As before, the first stroke is extended when it serves as a semi-enclosure. [4]

一 七 戈 戈

356

域

range

From its original meaning of a defined area or zone, a **range** has also come to meana grazing *land* where cowboys roam and do whatever it is they do with cows. When the herds have all been driven to market, there is a great homecoming *fiesta* like that pictured here. As soon as the cowboys come home, home on the **range**, the first thing they do is kiss the ground (the *mouth* on the *floor*), and then get on with the *fiesta*. [11]

扌 圹 垣 垣 域

357

burglar

賊

From a **burglar's** point of view, a *fiesta* is an occasion to take out the old lockpicking *needle* and break into the unattended safe filled with the family *shells* (the old form of money, as we saw in FRAMES 80 and 194). [13]

貝 賊

*

Thanksgiving

𢦏

I choose the word **Thanksgiving** as only one possible way of making this primitive more concrete. The sense, as its composite primitives make clear, is of a "*land fiesta*," or a harvest feast. If you choose a word of your own, make sure it does not conflict with *fiesta*. [6]

一 十 土 土 土 𢦏

358

plantation

栽

On a fruit **plantation** it is the *trees* that one is particularly grateful for at the time of *Thanksgiving*. Imagine yourself inviting a few representative *trees* from the fields and orchards to join you around the table to give thanks. [10]

土 未 栽

359

load

載

One **loads** bales on a wagon or *cart* in preparation for the great Hay Ride that follows the *Thanksgiving* dinner each year. [13]

土 車 載

*

戊

parade

Note first the order of the writing. The first stroke, added to *fiesta,* gives us a full-fledged enclosure, because of which we should always think of this as a **parade of** something or other, namely whatever is inside the enclosure. [5]



360

茂

overgrown

The sense of the key word **overgrown** is of something growing luxuriously, though not necessarily in excess—in this case a whole *parade* of weeds (outcaste *flowers*). By way of exception, the *flowers* take their normal place OVER the enclosure. [8]

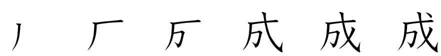


361

成

turn into

Let the phrase "**turn into**" suggest some sort of a magical change. What happens here is that the *parade* marching down main street **turns into** a *dagger*-throwing bout between competing bands. Note how only one stroke has to be added to make the change. [6]

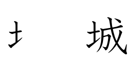


362

城

castle

In this frame, we see a mound of *dirt* that is being *turned into* a **castle** (the way you may have done as a child playing on the beach). [9]



363

誠

sincerity

The sure sign of **sincerity** is that one's mere *words* are *turned into* deeds. [13]

言 誠

*

戊

march

As distinct from the *parade*, the **march** points to a formal demonstration, whose emotions are generally a far cry from the happy spirit of the *parade*. The inclusion of the *one* gives the sense of the singlemindedness and unity of the group joined in the **march**. As was the case with *parade*, the primitive inside the enclosure indicates who or what is **marching**. [6]

丿 厂 厂 戊 戊 戊

364

威

intimidate

Here we see a *march* of *women* demonstrating on behalf of equal rights, something extremely **intimidating** to the male chauvinist population. [9]

厂 厓 威

365

滅

destroy

Picture a *march* of *flames* demonstrating against the Fire Department for their right to **destroy**, but being doused with *water* by the police riot squads. [13]

氵 沂 㓕 滅

366
減
dwindle

A group of unquenchable *mouths* sets out on a *march* across the country, drinking *water* wherever they find it until the *water* supply has **dwindled** to a trickle, triggering a national disaster. [12]

氵 沂 洉 減

*
戋
float

The **floats** that are such an important part of a *fiesta* are shown here by the addition of the two extra horizontal strokes, which you may take as a quasi-pictographic representation of the platform structure of a **float**. [6]

一 二 三 戋 戋 戋

367
桟
scaffold

Prior to the use of metal, *trees* were once cut down and bound together for use as **scaffolding** material. In the case of this kanji, what is being constructed is not a skyscraper but a simple *float*. [10]

木 桟

368
銭
coin

Those special *gold*-colored tokens minted each year for the Mardi Gras and thrown into the crowds from people on the *floats* give us the kanji for **coins**. [14]

金 銭

369 **shallow**

浅

An entourage of *floats* going from one town to the next must always seek a **shallow** place to cross the *water*. Try to picture what happens if they don't. [9]

氵 浅

Lesson 17

Because of the rather special character of that last group of primitives (7 in all), it might be a good idea not to rush too quickly into this lesson until you are sure you have them all learned and fitted out with good images. Now we will take up another set of primitives built up from a common base, though fewer in number and lacking the similarity of meaning we saw in the last lesson.

370 **stop**

止

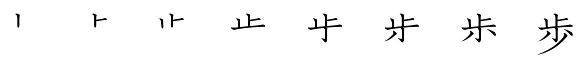
The character for **stop** is easiest to learn as a pictograph, though you have to take a moment to see it. Take it as a rather crude drawing of a footprint: the first 3 strokes represent the front of the foot and the last the heel. The big toe (stroke 2 sticking out to the right) on the right indicates that this is a left foot. [4]

丨 ⺊ 𣥂 止

* Although the meaning of *stop* will be retained, we will return often to the pictographic meaning of *footprint*.

371 歩 **walk**

Footprints that follow one another a *few* at a time indicate **walking**. [8]



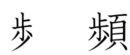
372 渉 **ford**

To **ford** a body of *water* means to *walk* across it. [11]



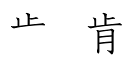
373 頻 **repeatedly**

The image of something occurring **repeatedly**, over and over again, is of having one's *head walked* on. [17]



374 肯 **agreement**

Seeing *footprints* on someone's *flesh* indicates a rather brutal way of having secured that person's **agreement**. [8]



375 企 **undertake**

To **undertake** a project is to take some idea floating in the air and *stop* it so that it can be brought down to earth and become a reality. Here we see some **undertaking** made to *stop* under a beach *umbrella*. [6]



376 歴

curriculum

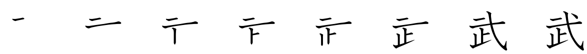
That same *grove of trees* we met in FRAME 213 shows up here in the character for **curriculum** (in the sense of a record of one's life or academic achievements, the **curriculum** vitae). Instead of the *grove* making its way slowly through the surface of the *cliff* as before, here we see it *stopped*, much the same as a **curriculum** vitae calls a halt to the calendar and talks only about the past. [14]

厂 厤 歴

377 武

warrior

With a *quiver* of *arrows* set on one's back, the goal of the **warrior** depicted here is not to attack but merely to *stop* the attack of others: the oldest excuse in history! [8]



378 賦

levy

A certain portion of *shells* (money) is collected by the *warrior* from the local villages as he passes through to defray the costs of keeping the land safe, and this is called a **levy**. [15]

貝 賦

379 正

correct

"A journey of a thousand miles begins with a single step," says the Chinese proverb. Here we see *one footprint*, complementing that proverb with the sound advice that if the first step is not made **correctly**, the whole point of the journey will be forfeited. This is the ideal that teachers are supposed to have in **correcting** their students, and parents in **correcting** their children. [5]

一 丅 下 下 正

380 **evidence**

証

Words that testify to the *correctness* of some fact are classified as **evidence.** (Here we see a good example of how the more common primitive element takes the "strong" position to the left, even though it has more strokes.) [12]

言 証

381 **politics**

政

To the many definitions for **politics** that already exist, this character offers yet another: *correct taskmastering*. Think about what the primitives tell us. On the one hand, we see the pessimistic wisdom that **politics** has to do with *taskmastering*, maneuvering people with or without their will. And on the other, we see the campaign assurances that this duty can be performed *correctly* if only the right candidate is given a chance. [9]

正 政

* **mending**

𤴓

This primitive differs from the kanji for *correct* only by the movement added to the last two strokes, the "-ing" of **mending** if you will. But take a more concrete sense, like **mending** holes in socks. [5]

一 丅 下 下 𤴓

382 **determine**

定

Determination, in the sense of settling on a certain course of action, is likened here to *mending* one's *house*. [8]

宀 定

383

lock

錠

Metal of itself doesn't **lock**. It needs to be so *determined* by a **lock**smith. Now make a concrete image of that. [16]

釒 錠

384

run

走

Running, we are told here, *mends* the *soil*. Observe in the following frames how this kanji can embrace other elements from below, much the same way as the element for *road* does; and how, in order to do this, the final stroke needs to be lengthened. [7]

土 走

385

transcend

超

When one is *running* after something, the goal that *seduces* one is said to **transcend** the seeker. [12]

走 超

386

proceed

赴

In **proceeding** to a new city or a new job, something in you *runs* ahead with excitement, and something else holds you back, like a *divining rod* built into your psyche warning you to check things out carefully before rushing in too wildly. [9]

走 赴

387
越

surpass

Here we see two *parades* in competition, each trying to **surpass** the other by *running* at high speed from one town to the next. Note the little "hook" at the end of the first stroke of the element for *parade*. This is the ONLY time it appears like this in the kanji treated in this book. [12]

走 越

388
是

just so

In this kanji we are shown someone spending an entire *day* at *mending* one stocking, because they want the job done "**just so.**" Be sure to make a clear image of a finicky old fusspot to make the abstract idea as concrete as possible. [9]

日 是

389
題

topic

In many kinds of research, one can find information on a given **topic** only if the *headings* are prepared *just so*. [18]

是 題

390
堤

dike

A **dike** is a successful bit of engineering only if the amount of *earth* piled up is measured *just so* for the height and pressure of the water it is meant to contain. [12]

扌 堤

*

廴

stretch

The primitive meaning to **stretch** might at first seem similar to that for *road*. Take a moment to study it more carefully and you will see the difference. Like *road*, this character holds other primitives above its sweeping final stroke. [3]

フ ㇋ 廴

391

建

build

To construct a **building**, you first draw a set of plans (the writing *brush*) and then *s-t-r-e-t-c-h* your drawing out to scale in reality. [9]

聿 建

392

延

prolong

This character is a kind of pictographic image of how **prolonging** is a clever way of *stopping* things by trying to *stretch* them out a little bit at a time (the extra *drop* at the top of *stop*). Be sure to get a concrete image of this process, by imagining yourself **prolonging** something you can really, physically, *stretch*. [8]

正 延

393

誕

nativity

The key word of course calls to mind the feast of Christmas. As the famous poem at the start of St. John's gospel tells us, the **nativity** we celebrate at Christmas had its origins at the very start of time and governs all of human history: it represents the *prolongation* of the eternal *Word* in time and space. [15]

言 誕

★ 疋

zoo

Rather than use this for animals in general, we will refer to it as a **zoo**, to avoid confusion with the other animals that will be showing up. Except for the downward hook at the end of the first stroke, this element is indistinguishable from *mending*. Perhaps by now you have developed a quick eye for such details. If not now, you will before long. [5]



394 礎

cornerstone

This character depicts a **cornerstone** as a *stone* set at the end of a wildlife preserve (the "*zoo* in the *grove*"). [18]



395 婿

bridegroom

What makes a man a **bridegroom** is obviously a *woman* and her dowry, here presented as a small *zoo* (animals were often used for this purpose in earlier societies) and a *month* away from it all (the "honey*moon*"). [12]



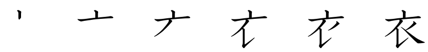
Lesson 18

The three groups of characters brought together in this rather long lesson are clustered around three sets of primitives dealing respectively with cloth and garments, weather, and postures.

396 **garment**

衣

At the top we see the *top hat*, and at the bottom a pictographic representation of the folds of a **garment**. If you break the "4-fold" fold into 2 sets of 2 strokes, you will find it easier to remember. [6]



* Used as a primitive, the additional meanings of *cloak* or *scarf* will come in handy. What has to be noted particularly are the changes in shape the kanji can undergo when it becomes an element in other kanji. In fact, it is the most volatile of all the kanji we shall treat, and for that reason deserves special attention here.

When it appears to the left, it looks like this: 衤, and we shall take it to mean *cloak*. At the bottom, when attached to the stroke immediately above it, the first two strokes (the *top hat*) are omitted, giving us: 𧘇, which we shall take to mean a *scarf*.

On rare occasions, the element can be torn right across the middle, with the first 2 strokes appearing at the top and the last 4 at the bottom of another primitive or cluster of primitives: 亠𧘇, in which cases we shall speak of a *top hat and scarf*.

And finally, of course, it can keep its original kanji shape, along with its original meaning of *garment* in general.

Note that when any of the above forms have something beneath them (as in FRAME 402), the third from final stroke is "unhooked," like this: 𧘇.

397 **tailor**

裁

You might think here of *garment* that have been specially **tailored** for *Thanksgiving* celebrations to look like traditional Pilgrim garb. [12]



398 装

attire

The character for **attire** can be remembered as a picture of what we may call a "*turtle-samurai*" sweater. At the top we see the *turtle-samurai* and at the bottom the element for *garment*. [12]

丬 壯 装

399 裏

back

An innocent looking *top hat and scarf* lying there in front of you, turned over, reveal a hidden *computer* sewn into the **back** of each—obviously the tools of a master spy. Such experiences teach one always to have a look at the **back** side of things. [13]

亠 重 裏

400 壊

demolition

The right half of this character shows a *garment* woven so fine that it can pass through the *eye* of a *needle*, fittingly draped around the slithering, ethereal form of a poltergeist. In this frame, our eerie visitor brushes its robes against a nearby block of apartments and completely **demolishes** them, razing them to the *ground*. [16]

扌 壆 壊

401 哀

pathetic

A drunken sod in a tattered *top hat* and soiled silk *scarf* with a giant *mouth* guzzling something or other gives us a **pathetic** character role in which W. C. Fields might find himself right at home. [9]

亠 亠口 哀

402
遠
distant

A **distant** figure on the *road* is such a blur it looks like a *lidded crock* wearing a silk *scarf*. [13]

吉 袁 遠

403
猿
monkey

This clever little **monkey** has captured an entire pack of *wild dogs*, locked them inside a *lidded crock*, and wrapped the whole thing up in a silk *scarf* to present to the dogcatcher. [13]

犭 犾 猿

404
初
first time

The primitives here take care of themselves: *cloak* and *dagger*. What I leave to you is to decide on an appropriate connotation for "**first time**" to take advantage of them. [7]

衤 初

*
巾
towel

The basic meaning of this primitive is a bolt of cloth, from which we derive the meaning of a **towel**. [3]

丨 冂 巾

405
布
linen

The maid, *towels by her side,* distributes the **linen**. [5]

𠂇 布

406 **sail**

帆

A **sail** made of a *towel* makes a *mediocre* vessel. [6]

巾 帆

407 **hanging scroll**

幅

A *towel* owned by the *wealthiest* tycoon in the world is made into a **hanging scroll** after his death and auctioned off to the highest bidder. [12]

巾 幅

408 **cap**

帽

Because of the *risk* involved (of getting the *sun* in one's *eyes*), one puts together a makeshift **cap** out of a dirty old *towel*. [12]

巾 巾冃 帽

409 **curtain**

幕

A dirty *towel* draped over the entrance to the old *graveyard* is painted to look like the **curtain** of death that leads to the other world. [13]

莫 幕

410 **canopy**

幌

A large *towel* stretched overhead with only a few of the *sun's rays* breaking through represents a **canopy** over one's bed. [13]

巾 巾日 幌

411 錦 **brocade**

A strip of *white towel* and some scraps of *metal* have the makings of a primitive kind of **brocade**. [16]



412 市 **market**

Dressed in nothing but a bath *towel* and *top hat*, one sets off to the **market**place in search of a bargain or two. [5]



413 姉 **elder sister**

Of all the *women* of the family, it is the **elder sister** who has the duty to go to *market* to do the shopping. [8]



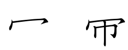
414 肺 **lungs**

One is surprised, strolling through the *market*, to find among the *meats* hung out for sale a slab marked: **lungs**. [9]



* 巿 **apron**

The *towel* with edges jagged like little *crowns* is the cook's **apron**. [5]



415

帯 sash

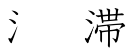
The part of the *apron* where one finds the buckle (represented pictorially by the first 5 strokes) is on the **sash**. [10]



416

滞 stagnate

People that have been "*sashed*" to something (whether their mother's apron strings or a particular job) for too long become like *water* that has stopped moving: they start to **stagnate**. [13]



*

冂 belt

This primitive, clearly derived from that for *towel*, is always hung on another vertical stroke, and takes the meaning of a **belt**. [2]



417

刺 thorn

Thorns grow on a bush here that has wrapped itself around a *tree* like a *belt*, cutting into the poor *tree* like little *sabers*. [8]



418

制 system

This kanji show a unique **system** for leading *cows* to the slaughterer's *saber*: one ties a *belt* about their waist and fixes that *belt* to an overhead cable, pulling the *cow* up into the air where it hangs suspended, helpless against the fate that awaits it. [8]

丿 𠂉 𠂉 𠂉 𠂉 𠂉 制 制

419
製

made in…

A label indicating that a *garment* was **made in** U.S.A. or Taiwan or Japan is itself a symbol for the *systematization* of the *garment* industry. [14]

制 製

*
云

rising cloud

This primitive is meant to depict in graphic fashion a **cloud** of something or other **rising** upwards, like vapor or smoke or dust. [4]

一 二 云 云

420
転

revolve

As the wheels of the *car* **revolve**, they kick up small *rising clouds* of dust and debris behind them. [11]

車 転

421
芸

technique

The secret **technique** of making a *rising cloud* of smoke turn into a bouquet of *flowers* is shown here. [7]

艹 芸

422
雨

rain

This kanji, also a primitive, is one of the clearest instances we have of a complex pictograph. The top line is the sky, the next

3 strokes a pair of clouds, and the final 4 dots the **rain** collected there and waiting to fall. [8]

一 厂 冂 币 币 雨 雨 雨

* As a primitive it can mean either *rain* or *weather* in general. Because it takes so much space, it usually has to be contracted into a crown by shortening the second and third strokes into a *crown* like this: ⻗.

423 雲

cloud

Here is the full character for **cloud** from which the primitive for a *rising cloud* derives. *Clouds* begin with vapors *rising* up in small *clouds* from the surface of the earth, and then gathering to make **clouds** that eventually dump their *rain* back on the earth. [12]

⻗ 雲

424 曇

cloudy weather

We refer to days when the *sun* is covered by the *clouds* as **cloudy weather.** [16]

日 曇

425 雷

thunder

The full rumble and roar and terror of **thunder** is best felt not with your head tucked under your pillow safe in bed, but out in an open *rice field* where you can get the real feel of the *weather*. [13]

⻗ 雷

426

霜

frost

Think of **frost** as a cooperative venture, an *inter*-action of the malevolent forces of *weather* that sit around a conference table and finally decide to allow a very light amount of moisture to fall just before a short and sudden freeze. [17]

⻗ 霜

*

冫

ice

The condensation of the three drops we have been using to mean *water* into two drops signals the solidifying of *water* into **ice**. Note that when this primitive appears to the left, it is written like the last two strokes of the element for *water*, 冫, whereas under another primitive, it is written like the first two strokes of the *water* primitive: ⺀. [2]

丶 冫

427

冬

winter

Walking legs slipping on the *ice* are a sure sign of **winter**. [5]

夂 冬

428

天

heavens

This character is meant to be a pictograph of a great man, said to represent the Lord of the **Heavens**. (You may, of course, use the elements *ceiling* and *St. Bernard* instead.) [4]

一 二 チ 天

* The primitive can mean either the *heaven* of eternal bliss or the general term for sky, the *heavens*. Pay special attention to the fact that in its primitive form the first stroke is written

right to left, rather like the first stroke of *thousand* (FRAME 40), rather than left to right, giving us: 夭.

*

喬

angel

The sense of the primitive, **angel**, derives from the primitive for *heavens* replacing the *top hat* in the character for *tall*. [12]

夭 喬

429

橋

bridge

The **bridge** shown here is made of *trees* in their natural form, except that the trunks have been carved into the forms of *angels*, a sort of "Ponte degli Angeli." [16]

木 橋

430

嬌

attractive

Associating a particularly **attractive** *woman* you know with an *angel* should be no problem. [15]

女 嬌

431

立

stand up

This picture of a vase **standing up** has its meaning extended to represent the general posture of anything **standing up**. [5]

丶 亠 亣 亣 立

* Used as a primitive, it can also mean *vase*. In taking its kanji meaning, it is best to think of something *standing up* that is normally lying down, or something standing up in an unusual way.

432 **cry**

泣

One **cries** and **cries** until one is *standing up* knee-deep in *water* (or until one has a *vase*-full of *water*). [8]

氵 泣

433 **badge**

章

Try to imagine a club **badge** pinned to your lapel in the form of a mammoth *sunflower* protruding from a wee little *vase*. [11]

立 章

434 **vie**

競

Two *teenagers* are seen here *standing up* to one another, **vying** for the attention of their peers. [20]

立 竟 競

435 **sovereign**

帝

An uncommon, but not altogether unlikely picture of a reigning **sovereign** has him *standing up* in his *apron*, presumably at the behest of HIS **sovereign** (she who is to be obeyed), who needs help with washing the dishes. [9]

亠 产 帝

436 **juvenile**

童

This frame shows up the image of a **juvenile** hacker *standing* on top of a *computer*, or rather jumping up and down on it, because it refused to come up with the right answer. [12]

亠 童

437

瞳

pupil

Begin with the double meaning of the key word **pupil**: "student" and the "the apple of one's *eye*." Now all you have to do is dwell on the phrase "*juvenile* of one's *eye*" (the meaning here) until it provides you with an image. [17]

目 瞳

438

鐘

bell

This **bell** is made of cheap *metal*, and so badly made that when you ring it, it lets out a noise like the "**bell**owing" of *juveniles* who aren't getting their own way. [20]

金 鐘

439

商

make a deal

See the peddlar *standing* atop his *motorcycle helmet* as if it were a soapbox, hawking his wares to passersby. The *legs* and *mouth* represent the tools of the trade of **making a deal** any way you can. [11]

亠 产 啇 商

*

啇

antique

The primitive meaning **antique**, not itself a kanji, depicts a *vase* kept under a *glass hood* because it is very, very *old*. [11]

亠 产 啇

440 嫡

legitimate wife

The phrase **legitimate wife** would have no meaning if there were not such things as “illegitimate wives,” taken because one’s legal *woman* has turned into an *antique*. The very offense of the idea should help you remember the kanji. [14]

女 嫡

441 適

suitable

Can you imagine anything less **suitable** to do with one’s precious *antiques* than to display them in the middle of a crowded *roadway*? [14]

啇 適

442 滴

drip

Picture *water* **dripping** on what you thought were precious *antiques*, only to find that the artificial aging painted on them is running! [14]

氵 滴

443 敵

enemy

Picture your most precious *antique* (it doesn’t matter how old it really is, so long as it is the oldest thing YOU own) being knocked over by your most unlikeable *taskmaster*, and you have a good picture of how people make themselves **enemies** for life. [15]

啇 敵

444 **spoon**

匕

This character, a pictograph of a **spoon**, is easy enough to remember, provided you keep it distinct from that for *seven*. The difference, of course, is that the first stroke cuts across the second only ever so slightly here. [2]



* As a primitive, this kanji can take on the additional meaning of *someone sitting on the ground*, of which it can also be considered a pictograph. In this case, the second stroke does not cut through the first at all, as in the following frame.

445 **north**

北

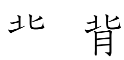
The cold air from the **north** is so strong that we see *two people sitting on the ground* back to back, their arms interlocked so they don't blow away. (Pay special attention to the drawing of the first 3 strokes.) [5]



446 **stature**

背

One's **stature** is measured according to the "*northern*-most" *part of the body*. [9]



447 **compare**

比

With *two spoons*, one in each hand, you are **comparing** your mother's cooking with your mother-in-law's. [4]



448

昆

descendants

By *comparing* apes with anthropoids, we not only discover the latter have **descended** from those progenitors educated in the higher branches, but that the very idea of seeing everything **descended** from everything else, one way or another, means that there is "nothing new UNDER the *sun*." [8]

日 昆

449

皆

all

Think of the housewives in TV commercials "*comparing* the *whiteness*" of their laundry across the fence, a typical advertisement for the popular detergent known as **All**. (If you don't know the brand, surely you've heard the phrases "**all**-purpose detergent" or "**all**-temperature detergent.") [9]

比 皆

450

混

mix

Mixed marriages, this character suggests, *water* down the quality of one's *descendants*—the oldest racial nonsense in the world! [11]

氵 混

*

曷

siesta

Conjure up the classic portrait of the Latin *siesta*: a muchacho *sitting on the ground*, propped up against some building, *bound up* from neck to ankles in a serape, one of those great, broad-rimmed mariachi hats pulled down over his face, and the noonday *sun* beating down overhead. Always use the complete image, never simply the general sense of **siesta**. [8]

日　曷　曷

451 渇

thirst

As you pass by the muchacho taking the *siesta*, he cries out that he is **thirsty** and asks for something to drink. So you turn the *water* hose on him. [11]

氵　渇

452 謁

audience

Imagine an **audience** with the emperor or the pope in which all those in attendance are sitting down, leaning against the wall, sleeping like our muchacho on *siesta* as the honorable host delivers his *speech*. [15]

言　謁

453 褐

brown

The color of the serape or *cloak* of our muchacho on *siesta* is a dull **brown**, the color this kanji indicates. [13]

衤　褐

454 喝

hoarse

When the muchacho on *siesta* looks up at you and opens his *mouth* to talk, his voice is so **hoarse** that you cannot understand him. [11]

口　喝

455 旨

delicious

Something is so downright **delicious** that one spends the entire *day* with a *spoon* in hand gobbling it up. [6]

匕 旨

456 脂

fat

This kanji tells us that if you feed the *flesh* with too many *delicious* things, it soon picks up a thick layer of **fat**. [10]

月 脂

457 壱

I (one)

The Roman numeral **I**, like that for *II* we met earlier in FRAME 355—is only rarely used now. In the midst of all the *samurai*, we notice one in particular *sitting on the ground* with a *crown* on his head, indicating that he is "number I" in the current rankings. [7]

士 壱 壱

* 𠂉

reclining

The picture is obvious: the first stroke represents the head, and the second the body of someone **reclining**. You may also use the synonyms *lying* or *lying down*. [2]

丿 𠂉

458 毎

every

"Behind **every** successful person *lies* a woman…," who usually turns out to be one's *mother*! [6]

𠂉 毎

459
敏
cleverness

Behind *every* successful *taskmaster*, the **cleverness** of a fox to outwit his charges. [10]

毎 敏

460
梅
plum

Behind *every* Jack Horner's piemaker, a *tree* full of **plums**. [10]

木 梅

461
海
sea

Behind *every drop of water*, a **sea** from which all *water* originally came. [9]

氵 海

462
乞
beg

See someone *lying down* in a public place with a *hook* in place of a hand, **begging** a morsel of rice or a few pence. [3]

𠂉 乞

463
乾
drought

In times of **drought** anything at all will do. Here we see the victims *begging* for just a little *mist* for relief. [11]

𠦝 乾

*

复

double back

Either the connotations of turning around and heading back during one's travels, or folding an object in half will do here. It pictures someone **doubling back** to the nearest inn to *lie down* and rest a weary pair of *walking legs* after a full *day's* voyage. [9]

𠂉 𠂉日 复

464

腹

abdomen

If you *double back* (fold over) most animals in the middle, the *part of the body* where the crease comes is the **abdomen.** [13]

月 腹

465

複

duplicate

In its original and etymologically transparent sense, to **duplicate** something means to *double* it *back* with a fold, like the fold of a *cloak*. [14]

衤 複

466

欠

lack

The pictograph hidden in this character is of someone yawning. The first stroke shows the head thrown back; the second, the arm bent at the elbow as the hand reaches up to cover the mouth; and the last two, the legs. Since yawning shows a **lack** of something (psychologically, interest; physiologically, sleep), the connection is plain to see. [4]

丿 𠂊 ⺈ 欠

* As a primitive, it can mean either *yawn* or *lack*.

467 **blow**

吹

To **blow** is really no more than a deliberate effort to make one's *mouth lack* all the air that is in it. [7]

口 吹

468 **cook**

炊

Better to picture what happens when you do not pay attention to your work in the kitchen. Here we see a blazing *fire* and an inattentive, *yawning* **cook** who let things get out of control. [8]

火 炊

469 **song**

歌

The **song** in this kanji is being sung by a chorus line of *can-can* girls. Why it should be eliciting nothing but *yawning* from the audience, I leave to you to decide. [14]

哥 歌

470 **soft**

軟

If the cushions of one's *car* are too **soft**, one may begin *yawning* at the wheel. [11]

車 軟

471 **next**

次

This key word connotes the "**next** in line" of a succession of people or things. Let there be a *lack* of *ice* on the hottest day of summer, and you stand impatiently in line waiting for the distributor to call out "**Next**!" [6]

冫 次

* As a primitive, this character can either retain its key word meaning of *next* or the related meaning of *second*.

472 茨

briar

Earlier we made mention of the story of **Briar** Rose (or "Sleeping Beauty," as we called her in FRAME 154) and drew attention to the **briar** hedge that grew up all about her castle. But in the *second* part of the story, these **briars** blossomed into *flowers*. Hence her name, **Briar** Rose. Be careful not to confuse this character with that for *thorn* (FRAME 417). [9]

艹 茨

473 資

assets

The first *shells* (money) you earn, you use to pay your debts. From then on, the *next shells* you accumulate become your **assets**. [13]

次 資

474 姿

figure

This kanji depicts a *woman's* **figure** as a sort of *second* self. [9]

次 姿

475 諮

consult with

To seek the *words* of a *second mouth* is to **consult with** someone about something. [16]

言 訟 諮

Lesson 19

We conclude Part two by picking up most of the remaining primitives that can be built up from elements already at our disposal, and learning the kanji that are based on them. When you have completed this section, run through all the frames from Lesson 13 on, jotting down notes at any point you think helpful. That way, even if you have not made any notations on your review cards, you will at least have some record of the images you used.

---

*

咅

muzzle

The element for **muzzle** shows a *vase* fixed over a *mouth*, perhaps with a rubber band running around the back of the head to keep it in place. [8]

立 咅

476

賠

compensation

Picture a *clam* used as a *muzzle* to quiet the complaints of a fisherman's widow asking **compensation** for her husband lost at sea. [15]

貝 賠

477

培

cultivate

The barrel hoops used by many Japanese farmers to stretch clear plastic over row of vegetables in a garden patch in the hopes of **cultivating** bigger and bigger vegetables is a way of *muzzling* the *soil*. [11]

土 培

478

剖

divide

To "**divide** and conquer" you use a *saber* and a *muzzle*. [10]

音 剖

479

音

sound

The kanji for **sound** depicts something *standing* in the air over a *tongue wagging in a mouth*, much the same as a **sound** does for the briefest of moments before disappearing. [9]

立 音

* The primitive from this kanji also means simply a *sound*.

480

暗

darkness

When "**darkness** covered the earth" at the beginning of time, there was neither *sun* nor *sound*. [13]

日 暗

481

韻

rhyme

Poetry restricted to verses that **rhyme** often finds it has to abandon clarity of thought in order to make the **rhyme** of the words work. In this kanji's picture, one becomes a kind of "*sound-employee*." [19]

音 韻

*

戠

kazoo

This primitive's special usefulness lies not in its frequency but in its simplification of a few otherwise difficult kanjis. It pic-

tures the *sound* of a *fiesta*, namely a **kazoo**. Note how the element for *sound* is written first, the fifth stroke extended so that it can be used in the element for *fiesta*. [12]

立 音

音 戠

482 識

discriminating

A person of **discriminating** intellect can tell the difference between mere *kazoo*-buzzing and *words* spoken wisely. [19]

言 識

* 竟

mirror

This primitive gets its meaning from the following frame. It shows a pair of *human legs* and a *tongue-wagging mouth* looking at a **mirror** *standing* on the wall, asking perhaps who might be the fairest of them all. [11]

立 音 竟

483 鏡

mirror

After lakes but before glass, polished *metal* was used for **mirrors**. These *metal mirrors* are recalled in this character for a **mirror**. [19]

金 鏡

484 境

boundary

Imagine the **boundary** of a plot of *land* marked with gigantic *mirrors* enabling the landowner to keep trespassers in sight at all times. [14]

扌 境

485
亡
deceased

A *top hat* hanging on a *hook* in the front hall, right where the **deceased** left it the day he died, reminds us of him and his kanji. [3]

亠 亡

* In addition to *deceased*, the primitive meaning of *to perish* will also be used for this character.

486
盲
blind

If one's *eyes* **perish** before death, one remains blind for the rest of life. [8]

亡 盲

487
妄
delusion

The "ideal *woman*" one daydreams about is no more than a **delusion**. Hence, *perish* the thought of her. [6]

亡 妄

488
荒
laid waste

The *flowers* that *perish* in the *flood* are taken here as symbols of an area that has been **laid waste**. [9]

艹 茫 荒

489 望

ambition

The story of **ambition** talks of a *king* walking under the *perishing* (or "waning") *moon* dreaming great dreams about his kingdom. (The roots of **ambition** are from the same word as "ambulate," meaning to walk about.) [11]



490 方

direction

Spinning a *dagger* about on its hilt on the top of a *top hat*—waiting to see in which **direction** it points when it comes to rest—one leaves to fate where one is going next. Take care in writing this character. [4]

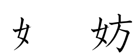


* As a primitive, this character will take the sense of a *compass*, the instrument used to determine *direction*.

491 妨

disturb

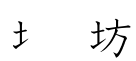
Imagine a *compass* that is **disturbed** every time a *woman* passes by, sending the needle spinning madly round and round. [7]



492 坊

boy

The character for a **boy** shows us a **Boy** Scout cleaning the *dirt* out of his *compass*—the more *dirt*, the better. [7]



493
芳

perfumed

Here we see a special *compass* used to pick out those *flowers* most suited for making good **perfumes**. [7]

艹 芳

494
肪

obese

One who eats too much soon needs a *compass* to find one's way around the **obese** mass of *flesh* that accumulates in the midsection. Compare this with your stories for *round* (FRAME 44) and *fat* (FRAME 456), similar in meaning but distinct in imagery. [8]

月 肪

495
訪

call on

When making a courtesy **call on** a dignitary, one has to gauge one's *words* with great care. Hence the need for a *compass*. [11]

言 訪

496
放

set free

The *taskmaster* **sets** an unruly servant **free**, giving him no more than a quick glance at the *compass* and a boot from behind. [8]

方 放

497
激

violent

Some cosmic *taskmaster* hovering overhead whips up the waves to make them dash **violently** against the shore. In the *white* foam that covers the *water* we see a broken *compass* floating, all that remains of a shipwreck. [16]

氵 氵白 湧 激

---

*

兑

devil

The two *horns* on the head of the *teenager* are enough to suggest to most parents of adolescents a good image of a **devil**. [7]

丷 兑

498

脱

undress

To **undress** is to expose the *flesh* and tempt the *devil* in the eyes of one's onlookers. Ignore the moral if you want, but not the *devil*. [11]

月 脱

499

説

rumor

Not inappropriately, this character likens a **rumor** to the *devil's* own *words*. [14]

言 説

500

鋭

pointed

Metal that has been **pointed** (as an awl, a pick, a nail, or a knife) tends to serve the *devil's* purposes as well as civilization's: our tools are also our weapons. [15]

金 鋭

501

曽

formerly

This primitive (named for its associations with the kanji of the following frame) is composed of a pair of *horns* growing out of

a *brain* with a *tongue wagging in the mouth* beneath. Think of "**former**" in connection with administrators or heads of state who have just left office but continue to make a nuisance of themselves by advertising their opinions on public policy. [11]

丷 𠃍 曽

* The primitive meaning, *increase,* comes from the next frame. Always think of something multiplying wildly as you watch.

502
増
increase

This kanji depicts an **increase** of *soil*, multiplying so fast that it literally buries everything in its path. [14]

扌 増

503
贈
presents

The **presents** offered here are *money* that *increases* each time you give it away. Do not confuse with the temporal word "present" (FRAME 259). [18]

貝 贈

504
東
east

As a "Western" language, English identifies the **east** with the rising *sun*. In more fanciful terms, we see the *sun* piercing through a *tree* as it rises in the **east**. [8]

一 𠀀 𠀀 𠀀 𠀀 申 東 東

* Both the direction *east* and the part of the world called "the *East*" are primitive meanings of this character.

505 棟 **ridgepole**

If the piece of *wood* in the roof known as the **ridgepole** points *east*, the sunrise will be visible from the front door. [12]

木 棟

506 凍 **frozen**

The whole secret to breaking the *ice* with the *East* is to peek behind those mysteriously "**frozen** smiles." [10]

冫 凍

* 壬 **porter**

Let the extended dot at the top represent the load that the *samurai* is carrying in his role as the master's **porter**. [4]

一 壬

507 妊 **pregnancy**

A *woman* who is in her **pregnancy** is a bit like a *porter*, bearing her new companion wherever she goes. [7]

女 妊

508 廷 **courts**

Those who rule the **courts**, the *porters* of justice and order, are often found to *stretch* the law to suit their own purposes. Recall the kanji for prolong from FRAME 392 and keep it distinct. [7]

壬 廷

PART THREE

Elements

We come now to the third major step in our study of the kanji: the invention of plots from primitive elements. From now on, the ordering of the remaining characters according to their primitives will be taken care of, but the reader will be required to do most of the work. As before, particularly difficult kanji will be supplied with supplementary hints, plots, or even whole stories.

By now you will have a feel for the way in which details can be worked into a kanji story so as to create a more vivid ambience for the primitive elements to interact. What may be more difficult is experimenting with plots and discarding them until the simplest one is fixed on, and then embellished and nuanced. You may find it helpful occasionally to study some of the earlier stories that you found especially impressive, in order to discover precisely why they struck you, and then to imitate their vitality in the stories you will now be inventing. Equally helpful will be any attention you give to those characters whose stories you have found it difficult to remember, or have easily confused with those of other characters. As you progress through this final section, you may wish even to return and amend some of those earlier stories. But do it with the knowledge that once a story has been learned, it is generally better to review it and perhaps repair it slightly than to discard it entirely and start over.

Lesson 20

To begin our work with the primitives alone, let us take six kanji of varying difficulty that use primitives we have already learned, and that have been kept apart deliberately for the sake of this initial sally into independent learning.

509 **dye**

染

Water . . . nine . . . tree. From those elements you must compose a plot for the key word, **dye**. Here, as elsewhere, any of the alternate meanings of the primitives may be used, provided

they do not require a position other than that of the kanji in question. [9]

氵 氿 染

510 燃

burn

Hearth . . . sort of thing. Beware of letting the simple reading off of the primitive elements do your work for you. Unless you make a vivid image of something **burning** and relate it just as vividly to those primitive meanings, you can count on forgetting this character very quickly. [16]

火 燃

511 賓

V.I.P.

The **V.I.P.** indicated here is an important guest making a visit. The elements are: *house . . . ceiling . . . few . . . shells.* [15]

宀 宀 宊 賓

512 歳

year-end

Stop . . . march . . . little. Be sure not to forget that final dot in the element for *march*! [13]

止 广 歳 歳

513 県

prefecture

Above, the *eye of a needle,* and below the primitive for *little.* Although apparently the simplest of these first six kanji, when you begin to work on its plot and story you will soon find out that the number of strokes and visual complexity of a kanji does not make it easier or harder to remember. It is the primitives with which one has to work that are the critical factor, as

in this case where the meaning of the key word is so seemingly distant from the elements. Remember, you can always break larger elements down *(eye of a needle* into *eye* and *fishhook)* if you think it helps. [9]

㠯 県

514 **horse chestnut**

栃

A tree . . . cliff . . . ten thousand. [9]

木 朾 栃

Lesson 21

If you have found some of the characters in the last brief lesson difficult to work with, I can only assure you that it will get easier with time, indeed already with this long lesson. More important is to take heed that as it *does* get easier you don't skip over the stories too quickly, trusting only in the most superficial of images. If you spend up to five minutes on each character focusing on the composition of the primitives into a tidy plot, and then filling out the details of a little story, you will not be wasting time, but saving yourself the time it takes to relearn it later.

* **scorpion**

也

This primitive is a pictograph of the **scorpion**, the first 2 strokes representing its head and pincers, the last stroke its barbed tail, in which you may recognize the *fishhook*. [3]

𠃌 𠃌 也

515
地
ground

Soil and a *scorpion* (an "earth animal"). This is, of course, the full character from which the primitive for **ground** derives. [6]

扌 地

516
池
pond

Water . . . scorpion. It would be easy to slip into a "lazy image" in cases like this one, picturing, let us say, a *scorpion* near the *water*. But if you picture rather a *scorpion* letting its venom out *drop by drop* until it has made a whole **pond** of the stuff, the image is more likely to remain fixed. [6]

氵 池

517
虫
insect

Work with the pictograph as you wish. [6]

口 中 虫 虫

* As a primitive, this insect will refer to the whole *insect* kingdom, so that it can be further specified in each kanji that contains it.

518
蛍
lightning bug

Schoolhouse . . . insect. [11]

⺍ 蛍

519
蛇
snake

Insect . . . house . . . spoon. [11]

虫 虫宀 蛇

520 虹 **rainbow**

Insect . . . craft. [9]

虫 虹

521 蝶 **butterfly**

Insect . . . generation . . . tree. [15]

虫 虫世 蝶

522 独 **single**

Think of this key word in connection with bachelorhood. The elements: *wild dogs . . . insect.* [9]

犭 独

523 蚕 **silkworm**

Heavens . . . insect. Be sure to do something about the position of the two elements. [10]

天 蚕

524 風 **wind**

Windy . . . drops of . . . insects. Hint: think of the last two primitives as representing a swarm of *gnats,* those tiny *drops of* pesky *insects.* [9]

几 凡 風

525 **self**

己

The kanji carries the abstract sense of the **self**, the deep-down inner structure of the human person that mythology has often depicted as a *snake*—which is what the kanji shows pictographically. Be sure to keep it distinct from the similar key words, *oneself* (FRAME 36) and *I* (FRAME 17). [3]

フ コ 己

* As a primitive element, this kanji can be used for the *snake*—of which it is a pictograph—or any of the various concrete symbolic meanings the *snake* has in myth and fable. [3]

526 **rouse**

起

Run . . . snake. [10]

走 起

527 **queen**

妃

Woman . . . snake. [6]

女 妃

528 **reformation**

改

Pluralizing the *snake* and focusing on a single *taskmaster* may help recommend the image of Ireland's most famous *reformer*, St. Patrick, who, legend has it, drove away the *snakes* from the land. [7]

己 改

529 **scribe**

記

Words . . . snake. [10]

言 記

530 **wrap**

包

Bind up . . . snake. [5]

勹 包

* The primitive meaning of *wrap* should always be used with the *snake* in mind to avoid confusion with similar terms. Just let "*wrap*" mean "with a snake coiled about it."

531 **placenta**

胞

Part of the body . . . wrap. [9]

月 胞

532 **cannon**

砲

Stones . . . wrap. [10]

石 砲

533 **bubble**

泡

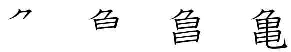
Water . . . wrap. [8]

氵 泡

534 亀

tortoise

This is not a *turtle* (see FRAME 235) but a **tortoise**, however you wish to picture the difference. Let the "*bound up*" at the top refer to the head, and the two *suns*, with a long tail running through it, to the shell. [11]

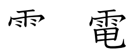


* As a primitive, this kanji is abbreviated to its bottom half, 电, and comes to mean *eel*. (If it is any help, this kanji in its full form can also be remembered through its abbreviation's primitive meaning.)

535 電

electricity

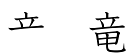
Rain/weather . . . eel. [13]



536 竜

dragon

Vase . . . eel. In order not to confuse this kanji with the zodiacal *sign of the dragon*, which we will meet later (FRAME 2008) and use as a primitive, you might think here of a paper parade **dragon**. [10]



537 滝

waterfall

Water . . . vase . . . eels. To avoid the confusion mentioned in the previous frame, the character learned there for *dragon* should not be used as a primitive. [13]



*

豕

sow

Let this primitive represent a fat **sow**. Easier than pulling it apart into smaller elements is remembering its shape as a highly stylized pictograph. Practice its 7 strokes a few times before going on to examples of its use in the next six frames. [7]

一 ㇀ 丆 豕 豕 豕 豕

538

豚

pork

Flesh . . . sow. [11]

月 豚

539

逐

pursue

Sows . . . road. [10]

豕 逐

540

遂

consummate

The *horns* atop the *sow* suggest a boar at work in the background. Add the element for a *road*. Now create a story whose meaning is: **consummate**. [12]

丷 㒸 遂

541

家

house

This is the full character whose primitive form we learned already. To help a little, this kanji recalls the times when the "domestic" animals were, as the word itself suggests, really kept in the **house**. Hence: *house . . . sow.* [10]

宀 家

542
嫁
marry into

The kanji in this frame demonstrates the traditional Japanese approach to marriage: it is the *woman* who leaves her family for another *house*hold, thus **marrying into** a man's family. [13]

女 嫁

543
豪
overpowering

Tall . . . crowned . . . sow. [14]

亠 高 豪

*
豖
piglets

This abbreviation of the full primitive for a *sow*, quite naturally, means **piglets.** [5]

一 丆 丂 豕 豖

*
昜
piggy bank

This very helpful primitive element is worth the few moments it takes to learn it. Just remember that each *day* you put a few pennies into the back of the little *piglet* on your bureau that you call a **piggy bank.** [9]

日 昜

544
腸
intestines

Flesh . . . piggy bank. [13]

月 腸

545 場 **location**

Soil . . . piggy bank. [12]

扌 場

546 湯 **hot water**

Water . . . piggy bank. [12]

氵 湯

547 羊 **sheep**

This pictograph shows the animal *horns* at the top attached to the head (3rd stroke), the front and back legs (strokes 4 and 5) and body (final stroke). [6]

丷 兰 羊

* The primitive meaning of *sheep* can add the further connotations given in the following frame. As we saw with the *cow*, the "tail" is cut off when it is set immediately over another element: ⺶.

548 美 **beauty**

Try to think of what the Chinese were on to when they associated the idea of **beauty** with a *large sheep*. [9]

⺶ 美

549

洋

ocean

Water . . . sheep. Be sure to keep the stories and key word of this kanji distinct from those for *sea*. (FRAME 461). [9]

氵 洋

550

詳

detailed

Words/speaking . . . sheep. [13]

言 詳

551

鮮

fresh

Fish . . . sheep. [17]

魚 鮮

552

達

accomplished

The key word is meant to connote someone "skilled" at something. On the *road* we find *soil* OVER *a sheep*. You may have to work with this one a while longer. [12]

土 幸 達

553

羨

envious

Sheep . . . water . . . yawn/lack. Although this character looks rather simple, special care should be taken in learning it because of the proximity of the final two elements to the character for *next*, which we learned in FRAME 471. Note, too, that the *water* comes UNDER the *sheep*, rather than on its own to the left. [15]

⺷ ⺷ 羡

*

䍃 wool

This rather uncommon primitive is made by pulling the tail of the *sheep* to one side to create a semienclosure. The meaning of **wool** is derived from the fact that the shearer is holding the *sheep* by the tail in order to trim its **wool.** [7]

⺷ 𦍌

554

差 distinction

Wool . . . craft. [10]

𦍌 差

555

着 don

I cannot resist doing this one for you, since it clearly describes **donning** (putting on) one's clothes as "pulling the *wool* over one's *eyes*." [12]

𦍌 着

*

隹 turkey

This primitive is best remembered as an old **turkey**, complete with pipe and monocle. Its writing is somewhat peculiar, so take note of the order of the strokes. Let the first four strokes stand for the *turkey's* head, neck, and drooping chin. The remainder can then be pictographic of the plumage. [8]

丿 亻 亻 亻 什 仹

隹 隹

556 **solely**

唯 *Mouth . . . turkey.* [11]

口 唯

557 **char**

焦 *Turkey . . . oven fire.* [12]

隹 焦

558 **reef**

礁 *Rocks . . . char.* [17]

石 礁

559 **gather**

集 *Turkeys . . .* atop a *tree.* [12]

隹 集

560 **quasi-**

准 *Ice . . . turkey.* [10]

冫 准

561 **advance**

進 *Turkey . . . road.* [11]

隹 進

562 **miscellaneous**

雑

Baseball . . . trees . . . turkey. [14]

九 杂 雑

563 **feminine**

雌

This character for **feminine** forms a pair with that for *masculine*, which we will learn later (FRAME 743). The elements: *footprint . . . spoon . . . turkey*. [14]

止 此 雌

564 **semi-**

準

Think of this in terms of the **semi**finals of some sports competition. *Water . . . turkeys . . . needle*. [13]

氵 淮 準

565 **stirred up**

奮

St. Bernard dog . . . turkey . . . rice field/brains. [16]

大 奞 奮

566 **rob**

奪

Whereas *burglary* (FRAME 357) implies clandestine appropriation of another's property, **robbery** refers to taking by force. The primitive elements: *St. Bernard dog . . . turkey . . . glue*. [14]

大 奞 奪

567 確 **assurance**

On the left you see the *rock*, which is familiar enough. But pay attention to the right. Taking careful note of the unusual stroke order that has the "chimney" on the *house* doubled up with the first stroke of the *turkey*, we may see the right side as a *turkey house* (or "*coop*").

We shall see this pattern only on one other occasion (FRAME 1943), but even for these two characters it is well worth the trouble to single it out as a primitive. [15]

石 矷 矿 確

568 午 **noon**

With a bit of stretching, you might see a horse's head pointing leftwards in this character. That gives the primary meaning of the Chinese zodiacal sign of the horse, which corresponds to the hour of **noon**. Note how this kanji primitive differs from that for *cow* (FRAME 245). [4]

丿 𠂉 二 午

* As a primitive, this character gets the meaning of a *horse*. Any *horse* image will do, except that of a *team of horses*, which will come later (FRAME 1978) and get its own primitive.

569 許 **permit**

Words . . . horse. [11]

言 許

∗

隺

Pegasus

By combining the *horse* (giving a twist to its final stroke a bit to the left to keep the strokes from overlapping) with the *turkey*, we get a *flying horse* or **Pegasus**. Be sure not to confuse with the *turkey house* from FRAME 567. [11]

⺘ 隺

570

歓

delight

Again I cannot resist sharing my own associations. If you've ever seen Disney's animated interpretation of classical music, "Fantasia," you will recall what was done there with Beethoven's "Pastoral Symphony" (the 6th), and the *flying horses* that figured in it. The mares are bathing in the stream and the stallions begin to gather. As dusk sets in, the *flying horses* all start *yawning* and pair off for the night: a perfectly **delightful** portrait of **delight**. [15]

隺 歓

571

権

authority

Tree . . . Pegasus. [15]

木 権

572

観

outlook

Pegasus . . . see. [18]

隺 観

573 羽 **feathers**

From the pictograph of two bird-wings, we get **feathers**. [6]

㇆ 习 羽

* The related image of *wings* can be added as a primitive meaning. It can also take the form ⺕⺕ when used as a primitive, as we shall see in FRAMES 576 and 577.

574 習 **learn**

Feathers . . . white bird. [11]

羽 習

575 翌 **the following**

Feathers . . . vase. Be sure to contrast the connotation of this key word with that for *next* (FRAME 471). [11]

羽 翌

576 曜 **weekday**

Day . . . feathers . . . turkey. [18]

日 曜

577 濯 **laundry**

Water . . . feathers . . . turkey [17]

氵 濯

Lesson 22

This is a good time to stop for a moment and have a look at how primitive elements get contracted and distorted by reason of their position within a kanji. Reference has been made to the fact here and there in passing, but now that you have attained greater fluency in writing, we may address the phenomenon more systematically.

1. At the left, a primitive will generally be squeezed in from the sides and slanted upwards. For instance, *gold* 金 comes to be written 釒 when it functions as the primitive for *metal*. Or again, *tree* has its kanji form 木 flattened into 木 when it comes to the left.

2. Long strokes ending in a hook, which would normally flow out gracefully, are squeezed into angular form when made part of a primitive at the left. We see this in the way the kanji for *ray* 光 gets altered to 光 in the kanji for *radiance* 輝. In like manner, the *spoon* that is spread out on the right side of *compare* 比 is turned in on itself on the left. Certain characters are pressed down and widened when weighted down by other elements from above. Such is the case, for example, with *woman,* which is flattened into 女 when it appears in the lowest position of *banquet* 宴.

4. A long vertical stroke cutting through a series of horizontal lines is often cut off below the lowest horizontal line. We saw this in changing the *cow* 牛 to fit it in *revelation* 告, the *sheep* 羊 to fit in *beauty* 美, and the *brush* 聿 that appeared in the kanji for *write* 書.

5. The long downward swooping stroke that we see in *fire* is an example of another group of distortions. Crowded in by something to its right, it is turned into a short stroke that bends downwards: 火. Hence *fire* 火 and *lamp* 灯.

6. Again, we have seen how horizontal lines can double up as the bottom of the upper primitive and the top of the lower primitive. For instance, when *stand* 立 comes in the primitive for *make a deal* 商.

7. Finally, there are situations in which an entire kanji is changed to assume a considerably altered primitive form. *Water* 水, *fire* 火, and *portent* 兆 thus become 氵, 灬, and 丬 in other characters. Because the full forms are also used as primitives, we have altered the meaning or given distinctions in meaning in order to be sure that the story in each case dictates precisely how the character is to be written.

From this chapter on, the stroke order will not be given unless it is entirely new, departs from the procedures we have learned so far, or might otherwise cause confusion. Should you have any trouble with the writing of a particular primitive, you can refer to INDEX 2 which will direct you to the page where that primitive was first introduced.

With that, we carry on.

---

*

囗

pent in

This primitive depicts a corral or pen surrounding something, which is thus **pent in**. [3]

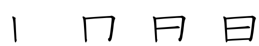


578

曰

sayeth

Pent in . . . one. The key word refers to famous sayings of famous people, and is the origin for the primitive meaning of a *tongue wagging in the mouth* that we learned in FRAME 12. The size of this kanji, a relatively rare one, is what distinguishes it from *day*. [4]



579

困

quandary

Pent in . . . trees. [7]



580

固

harden

Old . . . pent in. Leave the people out of your story to avoid complications later when we add the element for person to form a new kanji (FRAME 973). [8]

581 **country**

国

Jewels . . . pent in. [8]

582 **group**

団

Glued . . . pent in. [6]

583 **cause**

因

St. Bernard dog . . . pent in. [6]

584 **matrimony**

姻

Woman . . . cause. Think here of the "state of **matrimony**" and you will not confuse it with other characters involving marriage, one of which we have already met (FRAME 542). [9]

585 **park**

園

Pent in . . . lidded crock . . . scarf. [13]

586 **-times**

回

The suffix "**-times**" refers to a number of repetitions. Its elements: *a mouth . . . pent in.* Hint: you may find it more helpful to forget the primitives and think of one circle revolving inside of another. [6]



587 **podium**

壇

Soil/ground . . . top hat . . . -times . . . nightbreak. With kanji as difficult as this one, it generally pays to toy with the various

connotations of its primitives before settling on one image. Aim for as much simplicity as you can. [16]

* 广

cave

This primitive combines the *cliff* (the last 2 strokes) with the first dot we use on the roof of the *house*. Together they make a "cliff house" or **cave**. It "encloses" its relative primitives beneath it and to the right. [3]

丶 亠 广

588 店

store

Cave . . . fortune-telling. [8]

广 店

589 庫

storehouse

Cave . . . car. [10]

590 庭

courtyard

Cave . . . courts. [10]

591 庁

government office

Cave . . . a spike. [5]

592 床

bed

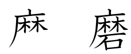
Cave . . . tree. [7]

593
麻
hemp

Cave . . . grove. If it helps, this is the **hemp** marijuana comes from. [11]

594
磨
grind

Hemp . . . stone. [16]



595
心
heart

This character, a pictographic representation of the **heart**, is among the most widely used primitives we shall meet. [4]



* As a primitive, it can take three forms, to which we shall assign three distinct meanings.

In its kanji-form, it appears BENEATH or to the RIGHT of its relative primitive and means the physical organ of the *heart*.

To the LEFT, it is abbreviated to three strokes, 忄, and means a wildly emotional *state of mind*.

And finally, at the very BOTTOM, it can take the form ⺗, in which case we give it the meaning of a *valentine*.

596
忘
forget

Perish . . . heart. [7]

597
忍
endure

Blade . . . heart. **Endure** here means long-suffering patience. [7]

598 **acknowledge**

認 *Words . . . endure.* [14]

599 **mourning**

忌 *Snake . . . heart.* [7]

600 **intention**

志 *Samurai . . . heart.* [7]

601 **document**

誌 *Words . . . intention.* [14]

602 **loyalty**

忠 *In* the middle of a . . . *heart.* [8]

603 **shish kebab**

串 This pictograph of two pieces of meat on a skewer, a **shish kebab**, will help us in the next frame. [7]



604 **afflicted**

患 *Shish kebab . . . heart.* [11]

605 **think**

思 *Brains . . . heart.* [9]

606 恩 **grace**

Take *grace* in its sense of a favor freely bestowed, not in its meaning of charming manners or fluid movement. The primitives: *cause . . . heart.* [10]

607 応 **apply**

Cave . . . heart. The sense of the key word here is of something appropriate that fills a particular need, and hence "**applies.**" [7]

608 意 **idea**

Sound . . . heart. [13]

609 想 **concept**

To distinguish this kanji from that of the previous frame, focus on the sense of the "con-" in the word "**concept.**" Its elements are: *inter- . . . heart.* [13]

610 息 **breath**

Nose . . . heart. [10]

611 憩 **recess**

tongue . . . nose . . . heart. The sense of *breath* from the last frame should not be used in your story, since it might lead us later to put only the *nose* over the *heart* and leave the *tongue* off to one side. [16]

612 恵 **favor**

Ten . . . fields (or: *needle . . . brains*) *. . . heart.* [10]

613 **fear**

恐

Craft . . . mediocre . . . heart. [10]

614 **beguile**

惑

The first three elements, *fiesta . . . mouth . . . floor*, appeared together once already in FRAME 356. Beneath them, once again, the *heart.* [12]

615 **emotion**

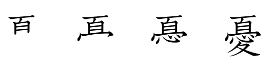
感

Mouths . . . marching . . . heart. [13]

616 **melancholy**

憂

Head . . . crown . . . heart . . . walking legs. Two things merit mention here. First, the doubling-up of the last stroke of *head* with the top of the *crown* serves to make the whole more aesthetically beautiful. It happens so rarely that the exceptions are easily learned. Second, try to make a single image out of the four elements. (Religious statuary of **melancholy** figures should offer plenty of suggestions.) [15]



617 **widow**

寡

House . . . head . . . dagger. Immediately we get another instance of a very odd exception. Notice how the final stroke of the *head* is lenghthened, giving the final two strokes a chance to stretch out and make room for the *dagger* that fits in beneath. [14]



618 忙 **busy**

State of mind . . . perish. [6]

619 悦 **ecstasy**

State of mind . . . devil. [10]

620 恒 **constancy**

State of mind . . . span. [9]

621 悼 **lament**

To keep this character distinct from others of similar connotation, one need only think of the Prophet Jeremiah whose poetry gave an *eminence* to *the state of mind* we call **lamentation**. [11]

622 悟 **enlightenment**

I know of an Indian religious sect which teaches that **enlightenment** is to be had by covering the eyes with one's index fingers, the ears with the thumbs, and the mouth with the little fingers. While these differ a bit from the *five holes* that we used to represent the "*I*" (FRAME 17), the idea of achieving a special *state of mind* by covering those five places can help you learn this kanji. You might try the position out while you are learning this character. [10]

623 怖 **dreadful**

State of mind . . . linen. [8]

624 慌 **disconcerted**

State of mind . . . laid waste. [12]

625 悔 **repent**

State of mind . . . every (see FRAME 458). [9]

626 憎 **hate**

State of mind . . . increase. [13]

627 慣 **accustomed**

State of mind . . . pierce. [14]

628 愉 **pleasure**

State of mind . . . butchers (see FRAME 289). [12]

629 惰 **lazy**

State of mind . . . left (i.e. "sinister") *. . . flesh.* [12]

630 慎 **humility**

State of mind . . . truth. [13]

631 憾 **remorse**

State of mind . . . emotion. Hint: the etymology of "**remorse**" indicates a memory that returns again and again to "bite at" one's conscience and disturb one's peace of mind. [16]

632 **recollection**

憶

State of mind . . . idea. [16]

633 **pining**

慕

Graveyard . . . valentine. Note carefully the stroke order of the *valentine* primitive. [14]

莫 慕 慕 慕 慕

634 **annexed**

添

Water . . . heavens . . . valentine. [11]

635 **invariably**

必

First note the stroke order of this character, which did not really evolve from the *heart*, even though we take it that way. If one takes it as a pictograph "dividing" *the heart* in half, then one has one of those **invariably** true bits of human anatomy: the fact that each *heart* is divided into two halves. [5]

丶 ソ 义 必 必

636 **ooze**

泌

Water . . . the *invariably* divided heart. [8]

Lesson 23

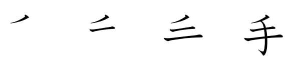
With this lengthy lesson we shall have passed well beyond one-third of our way through this book. Here we focus on elements having to do with hands and arms. As always, the one protection you have against confusing the elements is to form clear and distinct images the first time you meet them. If you make it through this chapter smoothly, the worst will be behind you and you should have nothing more to fear the rest of the way.

---

637 **hand**

手

Any way you count them, there are either too many or too few fingers to see a good pictograph of a *hand* in this character. But that it is, and so you must. [4]



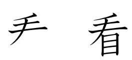
* Keep to the etymology when using this kanji as a primitive: a single *hand* all by itself.

---

638 **watch over**

看

Hand . . . eyes. [9]



---

639 **chafe**

摩

Hemp . . . hand. [15]

---

640 **ego**

我

Hand . . . fiesta. Note how the second stroke of the *hand* is stretched across to double up as the first stroke of the tasseled arrow we use for *fiesta*. Compare this kanji with frames 17, 36, and 525. [7]

丿 二 千 手 我 我 我

641 義 **righteousness**

Sheep . . . ego. [13]

642 議 **deliberation**

Words . . . righteousness. [20]

643 犠 **sacrifice**

Cow . . . righteousness. Do NOT use the image of an animal **sacrifice** here, as that will have it own character later on. [17]

* 扌 **fingers**

This alternate form of the primitive for *hand* we shall use to represent *finger* or *fingers*. It always appears at the left. [3]

一 十 扌

644 抹 **rub**

Fingers . . . extremity. [8]

645 抱 **embrace**

Fingers . . . wrap. [8]

646 搭 **board**

The key word refers to **boarding** vessels for travel. Its elements are: *finger . . . flowers . . . fit together* (see FRAME 254). [12]

647 抄	*Fingers . . . a few.* [7]	extract
648 抗	*Fingers . . . a whirlwind.* [7]	confront
649 批	*Finger . . . compare.* [7]	criticism
650 招	*Finger . . . seduce.* [8]	beckon
651 拓	*Fingers . . . rocks.* [8]	clear the land
652 拍	*Fingers . . . white.* [8]	clap
653 打	*Finger . . . spike.* [5]	strike
654 拘	*Fingers . . . phrase.* [8]	arrest

655 捨	*Fingers . . . cottage.* [11]	discard
656 拐	*Finger . . . mouth . . . dagger.* [8]	kidnap
657 摘	*Finger . . . antique.* [14]	pinch
658 挑	*Fingers . . . portent.* [9]	challenge
659 指	*Finger . . . delicious.* [9]	finger
660 持	*Fingers . . . Buddhist temple.* [9]	hold
661 括	*Finger . . . tongue.* [9]	fasten
662 揮	*Finger . . . chariot.* [12]	brandish

663 推 **conjecture**

Fingers . . . turkey. [11]

664 揚 **hoist**

Fingers . . . piggy bank. [12]

665 提 **propose**

Fingers . . . just so. [12]

666 損 **damage**

Finger . . . employee. [13]

667 拾 **pick up**

Fingers . . . fit together. Compare FRAME 646. [9]

668 担 **shouldering**

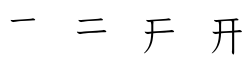
The key word of this frame refers to **shouldering** a burden of some sort. Its elements are: *fingers . . . nightbreak.* [8]

669 拠 **foothold**

Fingers . . . dispose. [8]

670 描 **sketch**

Fingers . . . seedling. [11]

671 操	*Fingers . . . goods . . . tree.* [16]	maneuver
672 接	*Fingers . . . vase . . . woman.* [11]	touch
673 揭	*Fingers . . . siesta.* [11]	put up a notice
674 掛	*Fingers . . . ivy . . . magic wand.* [11]	hang
* 开	Let this primitive represent a union of **two hands**, both of which are used at the same time. Whenever this element appears at the bottom of its relative primitive, the top line is omitted, whether or not there is a horizontal line to replace it. [4] 	two hands
675 研	*Stone . . . two hands.* [9]	polish
676 戒	*Two hands . . . fiesta.* [7] 	commandment

677 械 **contraption**

Tree . . . commandment. [11]

678 鼻 **nose**

Let me share a rather grotesque image to help with this kanji. Imagine taking your *two hands* and reaching up into someone's *nostrils.* Once inside you grab hold of the *brain* and yank it out. At the end, you would have a picture something like that of this character, the full kanji for **nose**. [14]

679 刑 **punish**

Two hands . . . saber. [6]

680 型 **mould**

Punish . . . soil. In cases like this, you might find it easier to break the character up into its more basic elements, like this: *two hands . . . saber . . . soil.* [9]

681 才 **genius**

Whatever one is particularly adept at—one's special "**genius**"—one can do very easily, "with one finger" as the phrase goes. This kanji is a pictograph of that one finger. Note how its distinctive form is created by writing the final stroke of the element for *fingers* backwards. [3]

一 　 寸 　 才

* The primitive meaning, *genie*, derives from the roots of the word *genius*. Use the *genie* out in the open when the primitive appears to the right of or below its relative primitive; in that case it also keeps its same form. At the left, the form is altered to 𠂇, and the meaning becomes a *genie in the bottle.*

682 **property**

財 *Clam . . . genie.* [10]

683 **lumber**

材 *Tree . . . genie.* [7]

684 **suppose**

存 *Genie in the bottle . . . a child.* Hint: focus on the key word's connotation of "make believe". [6]

一 ナ 𠂇 存

685 **exist**

在 *Genie in the bottle . . . soil.* [6]

686 **from**

乃 This pictograph of a clenched fist is another of the "hand-primitives." Take note of its rather peculiar drawing. Try to think of drawing a *fist* (the primitive meaning) "**from**" this character to give yourself a connotation for the otherwise abstract key word. [2]

丿 乃

* The primitive meaning is taken from the pictograph: a *fist*.

687 **portable**

携 *Fingers . . . turkey . . . fist.* [13]

688
及
reach out

The addition of a final stroke transforms this character from the primitive for a clenched *fist* into the kanji for **reaching out**, much as a stroke of kindness can often turn anger into acceptance. [3]

丿 乃 及

* As a primitive, this shall stand for *outstretched hands*. Only take care not to confuse it with that for *beg* (FRAME 462)

689
吸
suck

Mouth . . . outstretched hands. Hint: use the image of a nursing baby. [6]

690
扱
handle

Finger . . . outstretched hands. [6]

*
乂
arm

The picture of an **arm** dangling from the trunk of the body gives us the element for arm, or **tucked under the arm** (relative to the element below it). Examples of both usages follow. Unlike most primitives, the kanji that bears the same meaning (FRAME 1418) has absolutely no connection with it. [2]

丿 乂

691
丈
length

The **length** whose measure this kanji depicts extends from the tip of one hand to the tip of the other with *arms* at full length. Notice the final stroke, which cuts across the vertical second stroke to distinguish it from *large* (FRAME 107). [3]

一 ナ 丈

692 史 **history**

A mouth . . . tucked under the arm. [5]

口 中 史

693 吏 **officer**

One . . . mouth . . . tucked under the arm. [6]

694 更 **grow late**

The implication behind the meaning of **grow late** is that things are changing in the same way that the day turns into night. The elements: *ceiling . . . sun . . . tucked under the arm.* [7]

曰 更 更

695 硬 **stiff**

Rocks . . . grow late. [12]

696 又 **or again**

Like the several abbreviations in Roman script to indicate "and" (+, &, etc.), this short two-stroke kanji is used for the similar meaning of **or again**. [2]

フ 又

* As a primitive, it will mean *crotch*, as in the *crotch* of the arm. Or whatever.

697 双 **pair**

The *crotch* reduplicated gives us a **pair**. [4]

698 桑 **mulberry**

Crotches, *crotches* everywhere . . . *tree*. Hint: think of a group of children playing an original version of "Here We Go 'Round the **Mulberry** Bush." [10]

699 隻 **vessels**

The key word indicates the Japanese generic term for counting ships. Its elements: *turkey* . . . *crotch*. [10]

700 護 **safeguard**

Words . . . *flowers* . . . *vessels*. [20]

701 獲 **seize**

A pack of *wild dogs* . . . *flowers* . . . *vessels*. Do not confuse this with the character for *arrest* (FRAME 654). [16]

702 奴 **guy**

Woman . . . *crotch*. [5]

703 怒 **angry**

Guy . . . *heart*. [9]

704 友 **friend**

By one's side . . . *crotch*. [4]

一 ナ 方 友

705 **slip out**

抜

Fingers . . . friend. [7]

* **missile**

殳

Although modern connotations are more suggestive, this primitive simply refers to something thrown as a weapon. Its elements: *wind . . . crotch.* [4]

几 殳

706 **throw**

投

Fingers . . . missile. [7]

707 **drown**

没

Water . . . missile. [7]

708 **establishment**

設

Words . . . missile. [11]

709 **beat**

撃

Car . . . missile . . . hand. [15]

車 毄 撃

710 **husk**

殻

Samurai . . . superfluous . . . missile. [11]

士 壳 殻

711 **branch**

支

Needle . . . crotch. [4]

十 支

712 **skill**

技

Fingers . . . branch. [7]

713 **bough**

枝

Tree . . . branch. Take a moment to focus on the differences between a **bough**, a *branch*, and a *twig* (FRAME 298). [8]

714 **limb**

肢

Part of the body . . . branch. [8]

* **spool**

圣

Here we see a simplified drawing of a **spool** (the element for *earth* at the bottom) with threads being wound about it tightly (the *crotch* at the top). You may remember it either pictographically or by way of the primitives. [5]

又 圣

715 **stalk**

茎

Flower . . . spool. [8]

716 **suspicious**

怪 *State of mind . . . spool.* [8]

---

717 **lightly**

軽 *Car . . . spool.* [12]

---

718 **uncle**

叔 *Above . . . little . . . crotch.* [8]



---

719 **coach**

督 *Uncle . . . eye.* [13]

---

720 **loneliness**

寂 *House . . . uncle.* [11]

---

721 **graceful**

淑 *Water . . . uncle.* [11]

---

722 **anti-**

反 *Cliff . . . crotch.* [4]

---

723 **slope**

坂 *Ground . . . anti-.* [7]

724 **plank**

板

Tree . . . anti-. [8]

725 **return**

返

Anti- . . . road. [7]

726 **marketing**

販

Shells/money . . . anti-. [11]

727 **claw**

爪

This character is a pictograph of a bird's **claw**, and from there comes to mean animal **claws** in general (including human fingernails). [4]



* As a primitive, we shall use the graphic image of a *vulture*, a bird known for its powerful *claws*. It generally appears above another primitive relative primitive, where it is squeezed into the form ⺍.

728 **gentle**

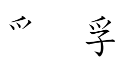
妥

Vulture . . . woman. [7]

* **fledgling**

孚

The *vulture* and *child* combine to create the image of an aerie full of **fledglings**. [7]



729 乳 **milk**

Fledglings . . . hook. [8]

730 浮 **floating**

Water . . . fledglings. [10]

731 将 **leader**

Turtle . . . vulture . . . glue. [10]

732 奖 **exhort**

Leader . . . St. Bernard dog. Do not confuse with *urge* (FRAME 282). [13]

733 採 **pick**

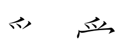
Unlike *pick up* (FRAME 667), this character is used for **picking** fruits from trees. Its elements: *finger . . . vulture . . . tree.* [11]

734 菜 **vegetable**

Flower . . . vulture . . . tree. [11]

*  **birdhouse**

The *claw* and crown of the roof of a *house* (whose chimney is displaced by the *claw*) combine to give us a **birdhouse**. [6]



735 **accept**

受 *Birdhouse . . . crotch.* [8]

---

736 **impart**

授 *Fingers . . . accept.* [11]

---

737 **love**

愛 *Birdhouse . . . heart . . . walking legs.* [13]



---

* **elbow**

厶 This pictograph of an arm bent at the **elbow** is obvious. [2]



---

738 **pay**

払 *Finger . . . elbow.* [5]

---

739 **wide**

広 *Cave. . . elbow.* [5]

---

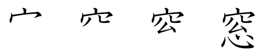
740 **broaden**

拡 *Fingers . . . wide.* The connection with the previous character is very close. Beware. [8]

741 鉱	*Metal . . . wide.* [13]	mineral
742 弁	*Elbow . . . two hands.* [5]	valve
743 雄	*By one's side . . . elbow . . . turkey.* Its match is in FRAME 563. [12]	masculine
744 台	*Elbow . . . mouth.* [5]	pedestal
745 怠	*Pedestal . . . heart.* [9]	neglect
746 治	*Water . . . pedestal.* [8]	reign
747 始	*Woman . . . pedestal.* [8]	commence
748 胎	*Part of the body . . . pedestal.* [9]	womb

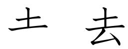
749 **窓** window

House . . . human legs . . . elbow . . . heart. [11]



750 **去** gone

Soil . . . elbow. [5]



751 **法** method

Water . . . gone. [8]

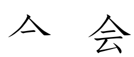
* **𠫔** wall

The *elbow* hanging under a *ceiling* will become our element for a **wall**. [3]



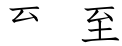
752 **会** meeting

Meeting . . . wall. This is the full character for **meeting**, from which the abbreviated primitive that we met back in Lesson 12 gets its name. [6]



753 **至** climax

W*all . . . soil*. The key word allows for the full variety of connotations: to peak, to arrive at the end, and the like. [6]



754 室 **room**

House . . . climax. [9]

755 到 **arrival**

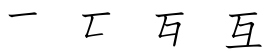
Climax . . . saber. [8]

756 致 **doth**

The archaic English form for "does" indicates a humble form of the verb "to do." It is made up of *climax* and *taskmaster*. [10]

757 互 **mutually**

When you draw this character think of linking two *walls* together, one right side up and the other upside down. [4]



* 𠫓 **infant**

This primitive can be seen as an abbreviation of the full primitive for *child*, the second stroke dividing the head from the body much as it does in 子 and the other strokes condensing the long form so that it can be used atop its relative primitive. We change the meaning to **infant** to facilitate keeping the full form and its abbreviation distinct. [4]



758 棄 **abandon**

Infant . . . buckle (see FRAME 415) . . . *tree.* [13]



759 育 **bring up**

Since the key word has to do with raising children to be strong both in mind and body, it is easy to coordinate the primitive elements: *infant . . . meat.* [8]

760 撤 **remove**

Fingers . . . bring up . . . taskmaster. [15]



761 充 **allot**

Infant . . . human legs. [6]

762 銃 **gun**

Metal . . . allot. [14]

763 硫 **sulfur**

Rock . . . infant . . . flood. [12]

764 流 **current**

Water . . . infant . . . flood. Be sure to distinguish the two water-primitives from one another in making your story. [10]

765 允	*Elbow . . . human legs.* [4]	license
766 唆	*Mouth . . . license . . . walking legs.* [10] 口 吮 唆	tempt

Lesson 24

After that long excursus into arm and hand primitives, we will take a breather in this lesson with a much easier group built up from the kanji for *exit* and *enter*.

767 出	The kanji for **exit** pictures a series of mountain peaks coming out of the *earth*. Learn it together with the following frame. [5] 丨 屮 屮 出 出	exit
768 山	Note the clearer outline of a triangular **mountain** here. [3] 丨 山 山	mountain

769 **bungling**

拙 *Fingers . . . exit.* [8]

770 **boulder**

岩 *Mountain . . . rock.* [8]

771 **charcoal**

炭 *Mountain . . . ashes.* [9]

772 **branch off**

岐 *Mountains . . . branch.* [7]

773 **mountain peak**

峠 *Mountain . . . above . . . below.* [9]



774 **crumble**

崩 *Mountain . . . companion.* [11]

775 **secrecy**

密 *House . . . invariably . . . mountain.* [11]



776 **honey**

蜜 *House . . . invariably . . . insect.* [14]

777 **storm**

嵐 *Mountain . . . winds.* [12]

778 **promontory**

崎 *Mountain . . . strange.* Hint: you might save yourself the trouble of a story here simply by recalling the kanji for *cape* (FRAME 153) and toying around with the differing images suggested by the key words **promontory** and *cape.* [11]

779 **enter**

入 This character is meant to be a picture of someone walking leftwards, putting one leg forward in order to **enter** someplace. Since the "in" side of a character is the left, it should be easy to remember the writing of this character. [2]

丿 入

* As a primitive, the meaning of the key word is expanded to include: *to go in, to put in, to come in,* and the like. It generally appears atop its relative primitive, where, unlike the element for *umbrella* 𠆢, the two strokes do not touch each other, making it virtually the same as the kanji for *eight.* When it appears in any other position, however, it retains its original form.

780 **crowded**

込 *Enter . . . road.* [5]

781 分 **part**

Go in . . . dagger. [4]

八 分

782 貧 **poverty**

Part . . . shells/money. [11]

783 頒 **partition**

Part . . . head. [13]

784 公 **public**

Come in . . . elbows. Use the key word in its adjectival sense, not as a noun.[4]

785 松 **pine tree**

Tree . . . public. [8]

786 翁 **venerable old man**

Public . . . feathers. [10]

787 訟 **sue**

Words . . . public. [11]

788 谷 **valley**

Go in . . . an *umbrella* . . . *a mouth*. Because of space restrictions, the element for *go in* is shortened in this character. If you stand

on your head and look at this kanji, the image of a **valley** stands out more clearly: the *mouth* of the river whose water flows down at the intersection of the two mountains, with the final two strokes adding the element of perspective. Now get back on your feet again and see if the image still remains clear. If not, then return to the primitives and make a story in the usual way. [7]

八 仌 谷

789 浴 **bathe**

Water . . . valley. [10]

790 容 **contain**

This character depicts a *house* so large that it can **contain** an entire *valley*. [10]

791 溶 **melt**

Water . . . contain. [13]

792 欲 **longing**

Valley . . . yawn. Be sure to keep the key word distinct from *pining* (FRAME 633). [11]

793 裕 **abundant**

This character shows the typical *cloak* of *valley* folk, which, unlike the tailor-made, high-fashion overcoats of city folk, is loose-fitting and free-form. Hence the key word's meaning of **abundant**. [12]

* 㕣	**gully**
	As an abbreviation of the kanji for a *valley*, this primitive gets its meaning as a small valley or **gully**. [5]
	八 㕣
794 鉛	**lead (metal)**
	Metal . . . gully. [13]
795 沿	**run alongside**
	Water . . . gully. The key word is meant to refer to things like rivers and railway tracks that **run alongside** something else. [8]

Lesson 25

The following group of kanji revolve about primitive elements having to do with human beings. We shall have more to add to this set of primitives before we are through, but even the few we bring in here will enable us to learn quite a few new characters. We begin with another "roof" primitive.

* 㞢	**outhouse**
	The combination of the element for *little*, the basic "roof" structure here (in which the chimney was overwritten, as it was in the element for *vulture*), combined with the "window" (*mouth*) below, gives this element its meaning of **outhouse**. Although the window is not an essential part of an **outhouse**, I

think you will agree that its inclusion is a boon to the imagination, greatly simplifying the learning of the characters in which it appears. [8]



796 賞 **prize**

Outhouse . . . shellfish. [15]

797 党 **party**

Think of this key word as referring to a political **party**, not a gala affair. Its elements: *human legs* . . . sticking out of an *outhouse* window. [10]

798 堂 **public chamber**

Outhouse . . . land. [11]

799 常 **usual**

Outhouse . . . towel. [11]

800 裳 **skirt**

The key word refers to an ancient **skirt** once used as part of a woman's costume. The primitives you have to work with are: *outhouse . . . garment.*[14]

801 掌 **manipulate**

Outhouse . . . hand. [12]

802 皮 **pelt**

The simplest way to remember this character is to see it as built up from that for *branch*. The first stroke can then stand for something "hanging" down from the *branch*, namely its bark or **pelt**. The barb at the end of the second stroke is the only other change. Merely by concentrating on this as you write the following small cluster of characters should be enough to fix the form in your mind. By way of exception, you might doodle around with the kanji's form to see what you can come up with. [5]



803 波 **waves**

Water's . . . pelt. [8]

804 婆 **old woman**

Waves . . . woman. [11]

805 披 **expose**

Fingers . . . pelt. [8]

806 破 **rend**

Rock . . . pelt. [10]

807 被 **incur**

Garment . . . pelt. [10]

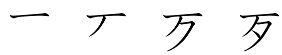


*

歹

bone

This character is meant to be a pictograph of a **bone** attached to a piece of flesh (or vice versa.) The first stroke serves to keep it distinct from the character for *evening* (FRAME 109). [4]



808

残

remainder

Bones . . . (parade) *float*. [10]

809

殉

martyrdom

Bones . . . *decameron*. [10]

810

殊

particularly

Bones . . . *vermilion*. [10]

811

殖

augment

Bones . . . *straightaway*. [12]

812

列

file

Bones . . . *saber*. The sense of the key word is of people or things lined up in a row. [6]

813

裂

split

File . . . *garment*. [12]

814 **ardent**

烈

File . . . oven fire. [10]

815 **death**

死

Bones . . . spoon. Note how the first stroke is extended to the right, forming a sort of "roof" overhead. [6]

816 **interment**

葬

Flowers . . . death . . . two hands. Compare *bury* (FRAME 179).[12]

* **sunglasses**

舛

These two elements are actually the full form whose abbreviation we learned as the character for *measuring box* in FRAME 42. To the left, we see the familiar shape of *evening*, and to the right a completely new shape. The meaning we have assigned, **sunglasses**, is entirely arbitrary. [7]



817 **wink**

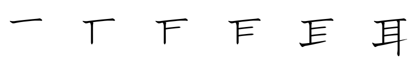
瞬

Eye . . . birdhouse . . . sunglasses. [18]

818 **ear**

耳

The pictograph for the **ear** looks much like that for *eye*, but note how the stroke order gives it a different look. [6]



819 取	*Ear . . . crotch.* [8]	take
820 趣	*Run . . . take.* [15]	gist
821 最	*Sun . . . take.* [12]	utmost
822 撮	*Finger . . . utmost.* This character *is* used for taking photographs. Not how, conveniently, the element for "*take*" is hidden in it. [15]	snapshot
823 恥	*Ear . . . heart.* It is most rare to have the *heart* at the right, rather than at the bottom. Take advantage of this fact when you compose your story. [10]	shame
824 職	The key word refers to one's occupation, or position of employment. Its elements: *ear . . . kazoo.* [18]	post
825 聖	*Ear . . . mouth . . . king.* [13]	holy

826 **daring**

敢

Spike . . . ear . . . taskmaster. [12]

---

827 **listen**

聴

Ear . . . needle . . . eye . . . heart. Compare FRAME 400 for this and the following kanji, and then again when you get to FRAME 885. [17]

---

828 **pocket**

懐

State of mind . . . needle . . . eyes . . . garment. [16]

---

* **mandala**

曼

Sun . . . eye . . . crotch. [11]



---

829 **ridicule**

慢

State of mind . . . mandala. [14]

---

830 **loose**

漫

Water . . . mandala. [14]

---

831 **buy**

買

Eye . . . shellfish. [12]

832 **placement**

置 *Eye . . . straightaway.* [13]

833 **penalty**

罰 *Eye . . . words . . . saber.* [14]

834 **rather**

寧 *House . . . heart . . . eye . . . spike.* [14]

835 **voiced**

濁 The key word for this kanji connotes the "muddying" effect on a soft consonant brought about by vibrating the vocal chords. For example, in English a "j" is **voiced** while a "sh" is unvoiced. In Japanese, the し is changed to じ when it is **voiced**. The primitives are: *water . . .eye . . . bound up . . . insect.* [16]

836 **ring**

環 *Jewel . . . eye . . . ceiling . . . mouth . . . scarf.* The number of elements is large here, so take extra care with this kanji. It is best to learn it in conjunction with the following frame, since these are the only two cases in this book where the combination of elements to the right appears. [17]

837 **send back**

還 *Road . . . eye . . . ceiling . . . mouth . . . scarf.* [16]

838 **husband**

夫 The kanji for *a* **husband** or "head of the family" is based on the kanji for *large* and an extra line near the top for the "head." Do

not confuse with *heavens* (FRAME 428). [4]

一 二 キ 夫

839 扶 **aid**

Fingers . . . husband. [7]

840 渓 **mountain stream**

Water . . . vulture . . . husband. [11]

841 規 **standard**

Husband . . . see. [11]

842 替 **exchange**

Two husbands . . . day. [12]

843 賛 **approve**

Two husbands . . . shells. [15]

844 潜 **submerge**

Water . . . exchange.[15]

845 失 **lose**

"To **lose**" here takes the sense of "misplace," not the sense of *defeat*, whose kanji we learned in FRAME 63. It pictures a *husband* with something falling from his side as he is walking along, something he **loses**. [5]

夫 失

* As a primitive, this character can also mean *to drop*.

846 鉄 **iron**

Metal . . . to drop. [13]

847 迭 **alternate**

To drop . . . road. [8]

848 臣 **retainer**

This kanji is actually a pictograph for an eye, distorted to make it appear that the pupil is protruding towards the right. This may not be an easy form to remember, but try this: Draw it once rather large, and notice how moving the two vertical lines on the right as far right as possible gives you the pictograph of the eye in its natural form. The "pop-eye" image belongs to an Emperor's **retainer** standing in awe before his ruler. [7]

丨 厂 ⺁ 丏 戶 戸 臣

* As a primitive, the meaning of the key word becomes *slave*.

849 姫 **princess**

Woman . . . slave. [10]

850 蔵 **storehouse**

Flowers . . . parade . . . slaves. [15]

艹 萨 蔵

851 **entrails**

臓

Part of the body . . . storehouse. [19]

月 臓

852 **intelligent**

賢

Slave . . . crotch . . . shellfish. [16]

853 **strict**

堅

Slave . . . crotch . . . soil. [12]

854 **look to**

臨

Slave . . . reclining . . . goods. The key word suggests both **looking** ahead **to** something and "seeing to" what is at hand. Consistent with everything we have learned about the role of the key word, this means that you must choose ONE meaning and stick to it. [18]

855 **perusal**

覧

Slaves . . . reclining . . . floor . . . see. [17]

856 **gigantic**

巨

This kanji depicts a **gigantic** "pop-eye," which accounts for its shape. Be sure not to confuse it with the *slave* (*retainer*) we just learned.[5]

丨 冂 匚 巨 巨

857
拒 **repel**

Fingers . . . gigantic. [8]

858
力 **power**

With a little imagination, one can see a muscle in this simple, two-stroke character meaning **power**. [2]

フ 力

* As a primitive, either *muscle* or *power* can be used.

859
男 **male**

Rice fields . . . power. [7]

860
労 **labor**

Schoolhouse . . . power. [7]

861
募 **recruit**

Graveyard . . . power. [12]

862
劣 **inferiority**

Few . . . muscles. [6]

863
功 **achievement**

Craft . . . power. [5]

864 **persuade**

勧 *Pegasus . . . power.* [13]

865 **toil**

努 *Guy . . . muscle.* [7]

866 **encourage**

励 *Cliff . . . ten thousand . . . power.* [7]

867 **add**

加 *Muscles . . . mouth.* This is the only case in which the primitive for *muscle* appears on the left; note should be taken of the fact in composing one's story. [5]

868 **congratulations**

賀 *Add . . . shells.* [12]

869 **erect**

架 *Add . . . trees.* Hint: if you ever *played with* an "**Erector** Set" or "Tinker Toys" as a child, don't pass up the opportunity to relate it to this kanji's key word and the element for *trees.* [9]

870 **armpit**

脇 *Part of the body . . . muscles* (three of which give us "*triceps*" or "*muscles* on top of *muscles*"). You will want to keep the kanji distinct from the one that follows by paying attention to the positioning of the elements. [10]

871 脅 **threaten**

Triceps . . . meat. [10]

---

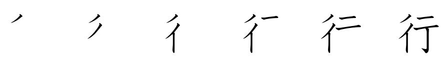
872 協 **co-**

This prefix should be kept distinct from *inter-* (FRAME 209) and *mutual* (FRAME 757). Its elements: *needle . . . triceps.* [8]

---

873 行 **going**

By joining the top four strokes, you should get a picture of the front current of a river, the stream trailing behind. Hence the character for **going.** [6]



* As a primitive, this character has two forms. Reduced to the left side only, 彳 it can mean a *column going*, or a *line* of something or other. When the middle is opened up to make room for other elements, it means a *boulevard*.

---

874 律 **rhythm**

This character depicts a calligrapher's *brush* and its **rhythmic** sway as it flows down *a column* writing kanji on the way. [9]

---

875 復 **restore**

Going . . . double back. [12]

---

876 得 **gain**

Column . . . nightbreak . . . glue. [11]

877 **accompany**

従

Column . . . animal horns . . . mending. [10]

878 **junior**

徒

Line . . . run. [10]

879 **wait**

待

Line . . . Buddhist temple. [9]

880 **journey**

往

Column . . . candlestick. This character has the special sense of **journeying** to someplace or other. [8]

881 **subjugate**

征

Column . . . correct. [8]

882 **diameter**

径

Line . . . spool. [8]

883 **he**

彼

Going . . . pelt. This kanji refers to the third person singular personal pronoun, generally in its masculine form. [8]

884 **duty**

役

Going . . . missile. [7]

885 **benevolence**

德

Going . . . needle . . . eye . . . heart. See the note in FRAME 827. [14]

886 **penetrate**

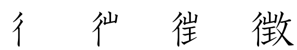
徹

Line . . . bring up . . . taskmaster. [15]

887 **indications**

徵

Line . . . mountain . . . king . . . taskmaster. [14]



888 **penal**

懲

Indications . . . heart. [18]

889 **delicate**

微

Line . . . mountain . . . ceiling . . . human legs . . . taskmaster. [13]

890 **boulevard**

街

This is the character from which the sense of **boulevard** mentioned in FRAME 873 derives. Its elements: *boulevard . . ivy.* [12]

891 **equilibrium**

衡

Boulevard . . . bound up . . . brains . . . St. Bernard dog. [16]



Lesson 26

We return once again to the world of plants and growing things, not yet to complete our collection of those primitives, but to focus on three elements that are among the most commonly found throughout the kanji.

Now and again, you will no doubt have observed, cross-reference is made to other kanji with similar key words. This can help avoid confusion if you check your earlier story and the connotation of its respective key word before proceeding with the kanji at hand. While it is impossible to know in advance which key words will cause confusion for which readers, I will continue to point out some of the likely problem cases.

---

*

禾

wheat

This primitive element *wi*ll be made to stand for **wheat**. It connotes a special grain, more expensive than ordinary rice and so reserved for special occasions. Alternatively, it can mean **cereal**. Its form is like that for *tree*, except for the dot at the top to represent a spike of **wheat** blowing in the wind. [5]



892

稿

draft

The key word connotes the preliminary composition of a plan or manuscript. Its elements: *wheat . . . tall*. [15]

893

稼

earnings

Wheat . . . house. [15]

894

程

extent

Wheat . . . display . Do not confuse with *extremity* (FRAME 217) or *boundary* (FRAME 484). [12]

895 稅	*Wheat . . . devil.* [12]	**tax**
896 稚	*Wheat . . . turkey.* [13]	**immature**
897 和	*Wheat . . . mouth.* [8]	**harmony**
898 移	*Wheat . . . many.* [11]	**shift**
899 秒	The reference here is to a **second** of time. The elements: *wheat . . . few.* [9]	**second**
900 秋	*Wheat . . . fire.* [9]	**autumn**
901 愁	*Autumn . . . heart.* [13]	**distress**
902 私	*Wheat . . . elbow.* Like the characters for *I* (FRAME 17) and *ego* (FRAME 640), this kanji is also representative of the subject, with the special connotation of **privacy**. [7]	**private**

903		regularity
秩	*Wheat . . . drop.* [10]	
904		secret
秘	*Cereal . . . invariably.* [10]	
905		appellation
称	*Wheat . . . reclining . . . little.* [10]	
906		profit
利	*Wheat . . . saber.* Be careful not to confuse with *gain* (FRAME 876) or *earnings* (FRAME 893). [7]	
907		pear tree
梨	*Profit . . . tree.* [11]	
908		harvest
穫	*Wheat . . . flowers . . . vessels.* Compare FRAMES 700 and 701 for the right side. [18]	
909		ear of a plant
穂	*Wheat . . . favor.* [15]	
910		rice plant
稲	*Wheat . . . vulture . . . olden times.* [14]	

911 香	*Wheat . . . sun.* [9]	incense
912 季	*Wheat . . . child.* [8]	seasons
913 委	*Wheat . . . woman.* [8]	committee
914 秀	*Wheat . . . fist.* [7]	excel
915 透	*Excel . . . road-way.* [10]	transparent
916 誘	*Words . . . excel.* Compare *beckon* (FRAME 650), to *urge* (FRAME 282), *seduce* (FRAME 86), and *encourage* (FRAME 866) when choosing your connotation. [14]	entice
917 穀	*Samurai . . . crown . . . wheat . . . missile.* [14]	cereals
918 菌	*Flowers . . . pent in . . . wheat.* [11]	germ

919 **rice**

米

This kanji has a pictographic resemblance to a number of grains of **rice** lying on a plate in the shape of a star. [6]

丶 丷 丷 半 米 米

* As a primitive, it keeps its meaning of *rice*, and is meant to connote a very ordinary, commonplace grain, in contrast to the primitive for *wheat* that we just learned. (This meaning accords well with Japan, where the output of *rice* far exceeds that of *wheat*.)

It occasionally takes the shape 米 when it stands on its own, or is joined to a line above. In this case, we shall have it refer specifically to *grains of rice*. This primitive is not to be confused with the similar-looking primitive for *water*. While the stroke orders are nearly alike, *grains of rice* has 5 strokes, while *water* only has 4 because it joins the second and third strokes into one.

Finally, we may note that by itself the kanji for *rice* is an abbreviation used for the *United States*, which can then also serve as an alternate reading for the main primitive form, if you so wish.

920 **flour**

粉

Rice . . . part. [10]

921 **sticky**

粘

Rice . . . fortune-telling. [11]

922 **grains**

粒

Rice . . . vase. [11]

923 粧	*Rice . . . cave . . . soil.* [12]	cosmetics
924 迷	*Road . . . U.S.A.* [9]	astray
925 粋	*Rice . . . game of cricket.* (See FRAME 166.) [10]	chic
926 糧	*Rice . . . quantity.* [18]	provisions
927 菊	*Flower . . . bound up . . . rice.* [11]	chrysanthemum
928 奥	*A drop . . . pent in . . . rice . . . St. Bernard dog.* Notice that the horizontal line of the bottom primitive doubles up as the final stroke for *pent in.* [12]	core
929 数	*Rice . . . woman . . . taskmaster.* [13]	number
930 楼	*Tree . . . rice . . . woman.* [13]	watchtower

931 類 **sort**

Rice . . . St. Bernard dog . . . head. [18]

932 漆 **lacquer**

Water . . . tree . . . umbrella . . . grains of rice. [14]

933 様 **Esq.**

The abbreviation **Esq.** will help associate this character with the honorific form of address to which it belongs. Its elements are: *tree . . .sheep . . . grains of rice.* Note that the final vertical stroke in the element for *sheep* is extended to form the first stroke for *grains of rice.* [14]

木　样　様

934 求 **request**

Let the *drop* in the upper right-hand corner of this character close the right angle off to make an *arrowhead.* Whenever we find the *needle* with that *drop* in an element that has no other special meaning, we will take advantage of this primitive meaning. At the bottom, we see the *grains of rice*, the vertical line doubling up for the two elements. Do not confuse with *petition* (FRAME 135). [7]

935 球 **ball**

Ball . . . request. [11]

936 救 **salvation**

Request . . . taskmaster. [11]

937 竹 **bamboo**

Bamboo grows upwards, like a straight *nail*, and at each stage of its growth (which legend associates with the arrival of the new moon) there is a jointed rootstock (the first stroke). Two such **bamboo** stalks are pictured here. [6]



* As a primitive, the meaning remains the same, but the vertical lines are severely abbreviated so that they can take their place at the top where, like *flowers*, they are always to be found.

938 笑 **laugh**

Bamboo . . . heavens. [10]

939 笠 **bamboo hat**

Bamboo . . . vase. [11]

940 笹 **bamboo grass**

Bamboo . . . generation. [11]

941 筋 **muscle**

Bamboo . . . part of the body . . . power. Here we see how the primitive meaning of **muscle** was derived from the kanji for *power*. [12]

942 箱 **box**

Bamboo . . . inter-. [15]

943 筆	*Bamboo . . . brush.* [12]	writing brush
944 筒	*Bamboo . . . monk.* [12]	cylinder
945 等	*Bamboo . . . Buddhist temple.* [12]	etc.
946 算	*Bamboo . . . eyes . . . two hands.* [14]	calculate
947 答	*Bamboo . . . fit.* [12]	solution
948 策	*Bamboo . . . belted tree* (see FRAME 417). [12]	scheme
949 簿	*Bamboo . . . water . . . acupuncturist.* [19]	register
950 築	*Bamboo . . . craft . . . mediocre . . . wood/tree.* [16]	fabricate

Lesson 27

THIS LESSON WILL take us beyond the halfway mark. From there on, it will all be downhill. The final uphill push will involve what appears to be the simplest of primitive elements. It was withheld until now because of the difficulty it would have caused earlier on.

951 人 **person**

While the character for *enter* (FRAME 779) showed someone walking inwards (in terms of the direction of writing), the one for **person**, shown here, represents someone walking outwards. [2]

丿 人

* As a primitive, it can keep its kanji form except when it appears to the left (its normal position), where it is made to stand up in the form 亻.

The primitive meaning is another matter. The abstract notion of *person* so often has a relation to the meaning of the kanji that confusion readily sets in. So many of the previous stories have included people in them that simply to use *person* for a primitive meaning would be risky. We need to be more specific, to focus on one particular *person*. Try to choose someone who has not figured in the stories so far, perhaps a colorful member of the family or a friend whom you have known for a long time. That individual will appear again and again, so be sure to choose someone who excites your imagination.

952 佐 **assistant**

Person . . . left. [7]

953 但 **however**

Person . . . nightbreak. [7]

954 住	*Person . . . candlestick.* [7]	dwell
955 位	*Person . . . vase.* [7]	rank
956 仲	*Person . . . in.* [6]	go-between
957 体	*Person . . . book.* [7]	body
958 悠	*Person . . . walking stick . . . taskmaster . . . heart.* [11]	remote
959 件	*Person . . . cow.* [6]	affair
960 仕	*Person . . . samurai.* The key word means to wait on someone or serve them. [5]	attend
961 他	*Person . . . scorpion.* [5]	other

962 **prostrated**

伏 *Person . . . chihuahua.* [6]

963 **transmit**

伝 *Person . . . rising cloud.* Hint: the Amerindians' smoke signals can help provide a good image for this kanji, whose key word is meant to include **transmissions** of all sorts. [6]

964 **Buddha**

仏 *Person . . . elbow.* [4]

965 **rest**

休 *Person . . . tree.* Be sure not to confuse with *relax* (FRAME 190).[6]

966 **provisional**

仮 *Person . . . anti-.* [6]

967 **chief**

伯 *Person . . . white dove.* [7]

968 **vulgar**

俗 *Person . . . valley.* The key word should be taken in its older sense of "popular" or "commonplace." [9]

969 **faith**

信

Person . . . words. [9]

---

970 **excellent**

佳

Person . . . ivy. To distinguish from *excel* (FRAME 914), *eminent* (FRAME 51), *esteem* (FRAME 184), and *exquisite* (FRAME 123), give the key word its own unique connotation. [8]

---

971 **reliant**

依

Person . . . garment. [8]

---

972 **example**

例

Person . . . file. [8]

---

973 **individual**

個

Person . . . harden. [10]

---

974 **healthy**

健

Person . . . build. [11]

亻 律 健

---

975 **side**

側

Person . . . rule. See FRAME 88 for help. [11]

976 侍 **waiter**

Person . . . Buddhist temple. The key word is deceptively modern, but the character itself is another way of writing "samurai." Be careful not to confuse with the kanji for *attend* (FRAME 960).[8]

977 停 **halt**

Person . . . pavilion. [11]

978 値 **price**

Person . . . straightaway. [10]

979 倣 **emulate**

Person . . . set free. [10]

980 倒 **overthrow**

Person . . . arrival. [10]

981 偵 **spy**

Person . . . eminent. [11]

982 僧 **Buddhist priest**

Person . . . increase. [13]

983 億 **hundred million**

Person . . . idea. [15]

984 儀	*Person . . . righteousness.* [15]	ceremony
985 償	*Person . . . prize.* [17]	reparation
986 仙	*Person . . . mountain.* [5]	hermit
987 催	*Hermit . . . turkey.* Note what has happened to the *mountain* in the element for *hermit.* In order to make room for the *turkey,* it was raised and condensed. [13]	sponsor
988 仁	To refer to the fullness of **humanity** that can only be achieved in dialogue with another *(person . . . two),* Confucius used this character. [4]	humanity
989 侮	*Every . . . person.* [8]	scorn
990 使	*Person . . . officer.* [8]	use

991 便 **convenience**

Person . . grow late. Hint: this kanji also means that unmentionable material that one disposes of when one goes to the "**conveniences.**" [9]

992 倍 **double**

Person . . . muzzle. Do not confuse with the kanji for *duplicate* (FRAME 465). [10]

993 優 **tenderness**

Person . . melancholy. [17]

994 伐 **fell**

Person . . . fiesta. Hint: recall the German legend of the English missionary, Saint Boniface, who **felled** the sacred oak tree dedicated to Thor at Geismar (in lower Hessia), occasioning a great *fiesta* for the Christians in the neighborhood to mark the defeat of their pagan competition. Be sure to fit your special *person* into the story if you use it. [6]

995 宿 **inn**

House . . . person . . . hundred. [11]

996 傷 **wound**

Person . . . reclining . . . piggy bank. [13]

997 保 **protect**

Person . . . mouth . . . tree. [9]

998 **praise**

褒

Top hat and scarf . . . protect. [15]

999 **greatness**

傑

Person . . . sunglasses . . . tree. [13]

1000 **adhere**

付

Person . . . glue. The few cases in which this character serves as a primitive should include some connotation of "**adhering** to" that distinguishes it from "*glued to.*" Two examples follow. [5]

1001 **token**

符

Bamboo . . . adhere. [11]

1002 **municipality**

府

Cave . . . adhere. [8]

1003 **responsibility**

任

Person . . . porter. [6]

1004 **fare**

賃

Responsibility . . . shells/money. [13]

1005 **substitute**

代

Person . . . arrow. [5]

1006 袋	*Substitute . . . garment.* [11]	sack
1007 貸	*Substitute . . . shells/money.* [12]	lend
1008 化	*Person . . . spoon.* [4]	change
1009 花	*Flower . . . change.* [7]	flower
1010 貨	*Change . . . shells.* [11]	freight
1011 傾	*Change . . . head.* The key word has the sense of **leaning** on or toward someone or something. [13]	lean
1012 何	*Person . . . can.* [7]	what
1013 荷	*Flowers . . . what.* [10]	baggage

1014 **sagacious**

俊

Person . . . license . . . walking legs. [9]

1015 **bystander**

傍

Person . . . stand . . . crown . . . compass. [12]

1016 **long time**

久

This character uses the diagonal sweep of the second stroke to double up for *bound up* and a *person*. Think of a mummy, and the key word will not be far behind. [3]

ノ ク 久

1017 **furrow**

畝

Think of the three kinds of **furrows** shown here in this character—a *top hat's* rim, a *rice field's* ridges, and the wrinkles that show you've been around a *long time*. [10]

1018 **captured**

囚

Person . . . pent in. [5]

1019 **inside**

内

Person . . belt. Note that we cannot use the primitive meaning of *hood* here because the *person* runs THROUGH the element, not under it. [4]

冂 内

1020 丙

third class

Those no-frills flights the airlines offer to attract customers should help create an image from *ceiling . . . person . . . belt*. The kanji meaning "*inside*" should not be used because of its proximity to the element for "*in*." [5]

1021 柄

design

Tree . . . third class. [9]

1022 肉

meat

Let this doubling of one of the elements for "*inside*" yield the sense of "*insides*" to approach the key word, *meat*. The abbreviated form of this character gave us the primitive meaning of *flesh* or *part of the body* for the kanji 月. [6]

1023 腐

rot

Borough . . . meat. [14]

* 从

assembly line

The duplication of the kanji for *person* gives us this primitive for **assembly line**. Perhaps you can imagine clones of your chosen *person* rolling off an assembly line in a factory. [4]

1024 座

sit

Cave . . . assembly line . . . soil. [10]

1025 卒

graduate

Top hat . . . assembly line . . . needle. [8]

1026 **umbrella**

傘

Umbrella . . . two *assembly lines* . . . *needle.* [12]

Lesson 28

In this lesson we pick up a group of unconnected characters and elements that have fallen between the cracks of the previous lessons, mainly because of the rarity of the characters themselves, of their primitive elements, or of the way in which they are written. In a later lesson, near the end of the book, we will do this once again.

1027 ***monme***

匁

This character obliges us once again to make use of a Japanese key word for want of an English equivalent. It refers to an old unit of weight, equal to about 3.75 grams. The word is only slightly more useful in modern Japanese than cubits and kites are in modern English. Its primitives, if you look closely, are: *bound up* . . . *arm.* [4]

ク 勹 匁

* **plow**

𠄌

Take this as a pictograph of a **plow**. [2]

丶 𠄌

1028 以

by means of

Picture a *person* dragging a *plow* behind, and the *drop of* sweat which falls from his brow as he does his work. Think of him (or her, for that matter) making a living "**by means of** the sweat of their brows." [5]

1029 似

similar

Be sure to keep this key word distinct from *likeness* (FRAME 100). Its elements: *person . . . by means of*. [7]

* 并

puzzle

Think of this element as a picture **puzzle** in which the pieces interlock. Its elements: *horns . . . two hands*. [6]



1030 併

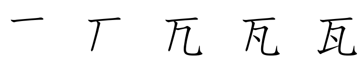
join

The sense of the key word is one of **joining** things together that were previously separate. Its elements: *person . . . puzzle*. [8]

1031 瓦

tile

Ceiling . . . walking stick . . . fishhook . . . ice. Note how the last stroke of the final element, *ice*, is stretched out to close the bottom of the **tile**. [5]



1032 瓶

flower pot

Puzzle . . . tile. [11]

1033 宮 **Shinto shrine**

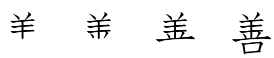
Way back in Lesson 2 we learned the character for *spine*. The three characters in which it is used we can now learn together in this and the following frame. Here a **Shinto shrine** is composed of *house* and *spine*. [10]

1034 営 **occupation**

Schoolhouse . . . spine. [12]

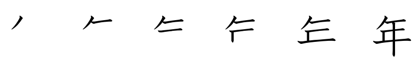
1035 善 **virtuous**

Sheep . . . horns . . . mouth. Pay special attention to the writing of this character. [12]



1036 年 **year**

In an odd fashion, the kanji for **year** joins together the element for *horse*, on the top, and the right half of the element for *sunglasses*. Think of it as a *horse* wearing *sunglasses with one of the lenses popped out*. We will use this latter image again, so learn it now and save yourself the trouble later. [6]



1037 夜 **night**

First of all, be sure not to confuse the connotations of **night** with those of *evening* (FRAME 109) and *nightbreak* (FRAME 30). Its elements: *top hat . . person . . .walking legs . . . drop*. [8]



1038 液	**fluid** *Water . . . night.* [11]
1039 塚	**hillock** *Soil . . . crown . . . sow.* Compare FRAME 543. [12]
* 敝	**shredder** The element on the left looks like *rice* with a *belt* running through it, but we would do best to think of it in terms of its writing order: *little . . . belt . . . little*. On the right, of course, the *taskmaster*. [12] ⺌ 冂 㡀 敝
1040 幣	**cash** *Shredder . . . towel.* [15]
1041 弊	**abuse** *Shredder . . . two hands.* [15]
1042 喚	**yell** The *mouth* on the left is obvious. The rest is harder. Try this: *four St. Bernard dogs bound up* in a bunch. Together they should supply a clear enough portrait of a **yell**, provided you are careful to see all *four* of them. Note how the final stroke of the *four* is supplied by the long horizontal stroke of the *St. Bernard*. [12]

1043 **interchange**

換

Fingers . . . four St. Bernard dogs bound up. [12]

1044 **dissolve**

融

Ceiling . . . mouth . . . hood . . . human legs . . . spike . . . insect. This is the maximum number of elements to any story in the book. [16]



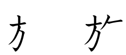
Lesson 29

We come now to a rather simple group of primitives, built up from the three elements that represent *banners, knots,* and *flags*.

* **banner**



Here we have a unique enclosure made up of two elements: *compass* and *reclining*. Think of the **banner** as a standard for rallying around; then imagine a crowd *reclining* before a *compass* (presumably to give them a "direction" in life). [6]



1045 **alms**

施

Banner . . . scorpion. [9]

1046
旋
rotation

A banner . . . a zoo. Hint: think of a merry-go-round. [11]

1047
遊
play

Banners . . . children . . . road. [12]

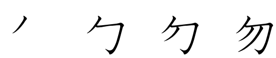
1048
旅
trip

Let the last 4 strokes, which are also the concluding strokes to the character for *garment*, represent a *rag* as its primitive meaning. We shall meet this only on one other occasion. This gives us as our elements: *banner . . . person . . . rag*. [10]



1049
勿
not

First take the primitive meaning of this character: *knot*. Think of it as the *piglet* minus its body (the horizontal stroke), that is, the curly tail that looks like a *knot*. As an exception, we will use the homonym to remember the abstract key word, **not**. [4]



1050
物
thing

Cow . . . knot. [8]

1051
易
easy

Sun . . . knot. [8]

1052 **grant**

賜

Shells . . . easy. [15]

* **flag**

尸

The pictographic representation of this element is obvious. Provided you can hold your imagination in check for the first example, you might best imagine your own national **flag** in composing your stories. [3]



1053 **urine**

尿

Flag . . . water. [7]

1054 **nun**

尼

Flag . . . spoon. [5]

1055 **mud**

泥

Water . . . nun. [8]

1056 **fence**

塀

Soil . . . flag . . . puzzle. [12]

1057 **footgear**

履

Flag . . . restore. [15]

1058 **roof**

屋

Flag . . . climax. Since this kanji has no relation to the primitive for **roof**, we cannot use it as a primitive in the next frame. [9]

1059 **grip**

握

Fingers . . . flag . . . climax. [12]

1060 **yield**

屈

Flag . . . exit. [8]

1061 **dig**

掘

Fingers . . . yield. [11]

1062 **ditch**

堀

Soil . . . yield. [11]

1063 **reside**

居

Flag . . . old. Do not confuse with *dwell* (FRAME 954). [8]

1064 **set**

据

Fingers . . . reside. [11]

1065 **stratum**

層

Flag . . . increase. [14]

1066

局 **bureau**

Flag . . . phrase. Note how the *flag's* long stroke doubles up for the first stroke of *phrase*. [7]

1067

遅 **slow**

Flag . . . sheep . . . road. [12]

1068

漏 **leak**

Water . . . flag . . . rain. [14]

1069

刷 **printing**

Flag . . . towel . . . saber. [8]

1070

尺 ***shaku***

The key word ***shaku*** has actually come into English in the word ***shaku****hachi*, the ancient Japanese flute that measured "one ***shaku*** and eight sun" (the "sun" being about an inch in length). Since the ***shaku*** is about one foot in length, this makes about 20 inches. Let the final sweeping stroke be like a tape measure added to the *flag*. [4]

尸 尺

* As a primitive, this will mean the *shakuhachi* flute.

1071

尽 **exhaust**

Shakuhachi . . . ice. [6]

1072 沢	*Water . . . shakuhachi.* [7]	swamp
1073 訳	*Words . . . shakuhachi.* [11]	translate
1074 択	*Fingers . . . shakuhachi.* [7]	choose
1075 昼	*Shakuhachi . . . nightbreak.* [9]	daytime
1076 戸	*One . . . flag.* [4]	door
1077 肩	*Door . . . flesh.* [8]	shoulder
1078 房	*Door . . . compass.* [8]	tassel
1079 扇	*Door . . . wings.* [10]	fan

1080 炉	*Heart fire . . . door.* [8]	hearth
1081 戻	The key word signals a "coming back" or **re**turn to some place or activity. Its elements: *door . . . St. Bernard dog.* [7]	re-
1082 涙	*Water . . . re-*. Do not confuse with *cry* (FRAME 432). [10]	tears
1083 雇	*Door . . . turkey*. Be sure to keep distinct from both *employee* (FRAME 56) and *use* (FRAME 990). [12]	employ
1084 顧	*Employ . . . head.* [21]	look back
1085 啓	*Door . . . taskmaster . . . mouth.* [11]	disclose

Lesson 30

IN THIS LESSON WE pick up a series of primitives related pictographically to one another and based on the image of a seed. But first we include a stray element that does not really fit into any of our other categories but is very useful in

forming some common and elementary kanji (in fact, 18 of them already at this point), namely, the *altar*.

1086 **show**

示

Although the elements *two* and *little* are available for the using, it may be easier to remember this character as a picture of an altar. Something placed atop the altar is put on **show** for all to see. [5]

* As a primitive, this kanji means *altar*. At the left, the abbreviated form that this element takes is made by chopping the *altar* in half and leaving only one dot behind to represent the right side. The new appearance of this primitive form, 礻, should be kept distinct from that for *cloak*, 衤, identical except for the one final short stroke.

1087 **salutation**

礼

This key word refers to the polite bows and ceremonious forms of **salutation** so important in Japanese culture. Its elements: *altar . . . fishhook*. [5]

1088 **auspicious**

祥

Altar . . . sheep. [10]

1089 **celebrate**

祝

Altar . . . teenager. [9]

1090 **blessing**

福

Altar . . . wealth. [13]

1091 **welfare**

祉

Altar . . . footprint. [8]

1092 **company**

社

Altar . . . soil. The **company** referred to here is that of the modern business world. [7]

1093 **inspection**

視

Altar . . . see. [11]

1094 **Nara**

奈

We choose the city of **Nara** as the key word in this case because this kanji, frequently used in proper names, appears in **Nara**; and also because of **Nara's** famed religious monuments, which help us with the primitives: *St. Bernard dog . . . altar.* [8]

1095 **military officer**

尉

Flag . . . altar . . . glue. [11]

1096 **consolation**

慰

Military officer . . . heart. [15]

1097 **goodwill**

款

Samurai . . . altar . . . yawning. [12]

1098 **prohibition**

禁 *Grove . . . altar.* [13]

1099 **collar**

襟 *Cloak . . . prohibition.* [18]

1100 **religion**

宗 *House . . . altar.* [8]

1101 **adore**

崇 *Mountain . . . religion.* [11]

1102 **ritual**

祭 *Flesh . . . crotch . . . altar.* Note how the second element is cut short, giving a tent-like effect to the character. [11]

1103 **guess**

察 "**Guess**" here has the sense of a measured conjecture. Its elements: *house . . . ritual.* [14]

1104 **grate**

擦 *Fingers . . . guess.* [17]

1105 **wherefore**

由 The "**wherefore**" of this kanji explains the reason or origin of a thing. It does this graphically by depicting a seed in a *rice field*

sending up a single sprout, which is the whole why and **wherefore** of the seed's falling in the earth and dying. (When the *flower* appears, you will recall from FRAME 234, we have a full *seedling.*) [5]

曰 由

* As a primitive, in conformity to the explanation above, this kanji will be taken to mean *shoot* or *sprout.*

1106 pluck

抽 *Fingers . . . sprout.* [8]

1107 oil

油 *Water . . . sprout.* [8]

1108 sleeve

袖 *Cloak . . . sprout.* [10]

1109 mid-air

宙 *House . . . shoot.* [8]

1110 deliver

届 *Flag . . . sprout.* [8]

1111 flute

笛 *Bamboo . . . sprout.* [11]

1112 **axis**

軸

Car . . . shoot. [12]

1113 **armor**

甲

This kanji reverses the element for *sprout*, giving the image of roots being sent down into the earth by a seed planted in the *rice field*. From there you must invent a connection to the key word, **armor**. [5]



* The primitive meaning is *roots*. Important to that word is the image of "pushing downwards," as *roots* do.

1114 **push**

押

Fingers . . . roots. Compare and contrast with *pluck* (FRAME 1106). [8]

1115 **headland**

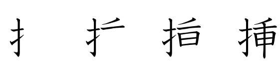
岬

Like the *cape* (FRAME 153) and the *promontory* (FRAME 778), the **headland** refers to a jut of land. Its elements: *mountain . . . roots.* [8]

1116 **insert**

挿

Fingers . . . thousand . . . roots. Observe how the writing order does not follow the elements in order, because the final stroke is used for two different elements. [10]



1117

speaketh

申

The olde English is used here to indicate a humble form of the third person singular of the verb "to speak." It is written by a *tongue wagging in the mouth* with a *walking stick* rammed through it and coming out at both ends. [5]

曰 申

* While this kanji has obvious affinities to the "seed" group, it also happens to be the zodiacal sign of the *monkey* (the one who *speaketh* no evil, among other things). We shall therefore take *monkey* as its primitive meaning.

1118

expand

伸

Person . . . monkey. [7]

1119

gods

神

Altar . . . monkey. [9]

1120

search

捜

Fingers . . . monkey . . . crotch. [10]

1121

fruit

果

The final stage of the seed is reached when the plant has reached its full growth (the *tree*) and comes to fruition, producing **fruit** full of new seeds that can return to the earth and start the process all over again. The main thing to notice here is the element for *brains* at the top, which might prove more helpful than *rice field* for creating an image. [8]

1122 菓	*Flowers . . . fruits.* [11]	candy
1123 課	*Words . . . fruit.* [15]	chapter
1124 裸	*Cloak . . . fruit.* [13]	naked

Lesson 31

By now you will have learned to handle a great number of very difficult kanji with perfect ease and without fear of forgetting. Some others, of course, will take review. But let us focus on the ones you are most confident about and can write most fluently, in order to add a remark about what role the stories, plots, and primitives should continue to play even after you have learned a character to your own satisfaction.

This course has been designed to move in steps from the full-bodied story (Part one) to the skeletal plot (Part two) to the heap of bones we call primitive elements (Part three). This also happens roughly to be the way memory works. At first the full story is necessary (as a rule, for every kanji, no matter how simple it appears), in that it enables you to focus your attention and your interest on the vivid images of the primitives, which in turn dictate how you write the character. Once the image has strutted through the full light of imagination, it will pass on, leaving its footprints on the interstices of the brain in some mysterious way. And those footprints are often enough of a clue about the nature of the beast to enable you to reconstruct the plot in broad outlines. Should you need to, you can nearly always follow the tracks back to their source and recall your whole story, but that is generally unnecessary. The third stage occurs when even the plot is unnecessary, and the key word by itself sug-

gests a certain number of primitive meanings; or conversely, when seeing a kanji at once conjures up a specific key word. Here again, the plot is still within reach if needed, but not worth bothering with once it has fulfilled its task of providing the proper primitive elements.

There is yet a fourth stage to be reached, as you have probably realized by now, but one you ought not trust until you have completed the full list of the kanji given here. In this stage, the primitive elements are suggested according to *form* without any immediate association to *meaning*. Quite early on, you will recall, we insisted that visual memory is to be discarded in favor of imaginative memory. It may now be clear just why that is so. But it should also be getting clear that visual memory deserves a suitable role of some sort or other, once it has a solid foundation. This is a process not to be rushed, however appealing its rewards in terms of writing fluency.

Insofar as you have experienced these things in your own study, fears about the inadequacy of the key words should be greatly allayed. For in much the same way that the character slowly finds its way into the fabric of memory and muscular habits, the key word will gradually give way to a key concept distinct from the particular English word used to express it. Hence the substitution of a Japanese word—or even a number of words—will prove no stumbling block. Quite the contrary, it will help avoid confusion between key words with family resemblances.

In short, the number of steps required to learn the Japanese writing system has not been increased by what we have been doing. It has simply become more pronounced than it is in traditional methods of drawing and redrawing the kanji hundreds of times until they are learned, and in that way the whole process has become much more efficient. Pausing to think about just what your mind has been doing through this book should make the ideas mentioned in the Introduction much more plausible now than they must have seemed way back then.

But we must be on our way again, this time down a road marked "tools."

1125 斤 **ax**

This character represents a picture of an **ax**, the two vertical lines being the handle and the horizontal strokes of the blade. Note the writing order carefully. [4]



1126 析	*Tree . . . ax.* [8]	chop
1127 所	*Door . . . ax.* [8]	place
1128 祈	*Altar . . . ax.* [8]	pray
1129 近	*Ax . . . road.* Be careful not to confuse with *draw near* (FRAME 192) or *bystander* (FRAME 1015). [7]	near
1130 折	*Fingers . . . ax.* Hint: make an image out of the Japanese art of "origami" (paper-**folding**). [7]	fold
1131 哲	*Fold . . . mouth.* [10]	philosophy
1132 逝	The connotation is of a "dearly **departed**" who has passed away. The elements: *fold . . . road.* [10]	departed
1133 誓	*Fold . . . words.* [14]	vow

1134 暫 **temporarily**

Car . . . ax . . . days. [15]

1135 漸 **steadily**

Water . . . car . . . ax. [14]

1136 断 **severance**

Fishhook . . . rice . . . ax. [11]

1137 質 **substance**

Two axes . . . shells. [15]

1138 斥 **reject**

Ax . . . a drop of. [5]

1139 訴 **accusation**

Words . . . reject. [12]

* 乍 **saw**

The **saw** in this primitive is distinguished from the primitive for *ax* by the extra "teeth" on the blade. [5]



1140 昨 **yesterday**

Day . . . saw. [9]

1141 **lie**

詐

The **lie** in this character refers to falsehoods and fibs. Its elements: *words . . . saw.* [12]

1142 **make**

作

Person . . . saw. [7]

* **broom**

彐

The pictographic representation here is of the bristles on the head of a **broom.** [3]



1143 **snow**

雪

Rain that undergoes a change so that it can be swept aside with a *broom* is **snow.** [11]

1144 **record**

録

Metal . . . broom . . . rice. Note how the final stroke of the *broom* is extended slightly when an element below is attached directly to it. [16]

1145 **inquire**

尋

Broom . . . craft . . . mouth . . . glue. [12]

1146 **hurry**

急

Bound up . . . broom . . . heart. [9]

1147 **calm**

穏

Wheat . . . vulture . . . broom . . . heart. [16]

1148 **encroach**

侵

Person . . . broom . . . crown . . . crotch. Gather the elements on the right into a composite image that can serve you in the next two frames. [9]

1149 **immersed**

浸

Water . . . broom . . . crown . . . crotch. [10]

1150 **lie down**

寝

Do not confuse this key word with either the element for *reclining* or the character for *prostrated* (FRAME 962). Its primitive elements are: *house . . . turtle . . . broom . . . crown . . . crotch.* [13]

1151 **lady**

婦

Woman . . . broom . . . apron. [11]

1152 **sweep**

掃

Fingers . . . broom . . . apron. [11]

1153 **hit**

当

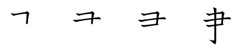
Little . . . broom.[6]

*



rake

A single vertical stroke transforms *broom* into a **rake**. When an element comes ABOVE the **rake**, the vertical stroke is shortened, as we have seen before with other similar primitives such as *sheep* and *cow*. Moreover, when something comes above the **rake** and joins to it at the top, the vertical stroke begins at at the top horizontal stroke, as in the following two frames. [4]



1154

争

contend

Bound up . . . rake. [6]

1155

净

clean

Water . . . contend. [9]

1156

事

matter

This key word here refers to abstract **matters**. The elements are: *one . . . mouth . . . rake*. Note how the *rake* handle reaches out the top and bottom of the character. [8]

1157

唐

T'ang

The key word here refers of course to the **T'ang** Dynasty in China (and not to the name of the drink astronauts take with them into outer space, though this could be useful for the next frame). Its elements: *cave . . . rake . . . mouth.* [10]

1158

糖

sugar

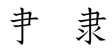
Rice . . . T'ang. [16]

*

隶

sieve

A *rake* and the *grains of rice* at the bottom give us a hint of winnowing, which relates clearly to the meaning of a **sieve**. [8]



1159

康

sane

Cave . . . sieve. [11]

1160

逮

apprehend

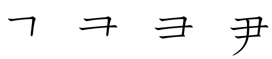
Think of **apprehending** criminals. The elements are: *sieve . . . road.* [11]

*

尹

mop

The only thing distinguiinges a **mop** from a *rake* is the bent handle that does not cut through the top horizontal stroke. It depicts the swish-swash motion of a **mop**. [4]



1161

伊

Italy

Used chiefly in proper names, and given the sound "i," this kanji can be remembered as an abbreviation of **Italy**, for which it is still used today in Japan. Its primitives: *person . . . mop.* [6]

1162

君

old boy

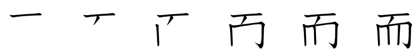
The somewhat highbrow British term of address is chosen here to represent the kanji for a form of address used towards one's juniors. It is composed of: *mop . . . mouth.* [7]

1163 **flock**

群 *Old boys . . . sheep.* [13]

* **comb**

而 The pictograph of a **comb** is clearly visible in this primitive element. [6]



1164 **-proof**

耐 The key word is a suffix used to indicate "safe from" or "protected against," as in the words rust**proof**, water**proof**, and fire**proof.** It is composed of: *comb . . . glue.* [9]

1165 **demand**

需 The sense of **demand** is best captured by thinking of the economic principle of "supply and **demand**." The primitives: *rain . . . comb.* [14]

1166 **Confucian**

儒 *Person . . . demand.* [16]

1167 **edge**

端 *Vase . . . mountain . . . comb.* [14]

* **shovel**

凵 This enclosure—which embraces its relative primitive from the bottom—is a pictograph of the scoop of a **shovel**. When room

permits, the arms are extended upwards to nearly the same height as the relative element it holds. [2]



1168 両

both

Spike . . . belt . . . shovel. Note that the writing order follows the order in which the primitives are given here. [6]

1169 満

full

Water . . . flowers . . . both. Given the abstract nature of this last primitive, you may want to borrow the image from the previous frame. [12]

1170 画

brush-stroke

In forming an image for the key word, it is helpful to know that this kanji is used for artistic representations such as completed paintings, as well as for the number of **brush-strokes** in a character (as, for instance, in Indexes II and III at the end of this book). Its elements are: *ceiling . . . sprout . . . shovel.* [8]



1171 歯

tooth

Footprint . . . rice . . . shovel. [12]

1172 曲

bend

Picture yourself grabbing hold of the two strokes poking out the top of the kanji and wrenching them apart, thus giving the sense of **bend**. If you think of them as deriving from the element for *brains* beneath (of course, the middle stroke has been reduplicated and pulled out to where it can be grabbed hold

of), you can associate the key word with **bending** someone's mind to your own point of view. [6]

1173 曹 **cadet**

This character is written in the order of its elements: *one . . . bend . . . sun.* [11]

1174 遭 **encounter**

Cadet . . . road. [14]

1175 漕 **rowing**

Water . . . cadet. [14]

1176 槽 **vat**

Tree . . . cadet. [15]

1177 斗 **Big Dipper**

The **Big Dipper** here is of course the constellation of Ursa Major, of which this kanji is a sort of pictographic representation. [4]



* Since we already have a primitive element for a "dipper"—namely, the *ladle*—we shall let this one stand for a *measuring cup*. By the way, it would make a rather large one, since the kanji is also used for a measure of about 18 liters!

1178 料 **fee**

Measuring cup . . . rice. [10]

1179

department

科

Think here of the faculty or **department** you entered in university, using the elements: *measuring cup* . . . *wheat*. [9]

1180

map

図

Pent in . . . *Big Dipper*. Hint: among the songs dating from the days of slavery that have become part of American folklore is one called "Follow the Drinking Gourd." It referred to the nighttime travel of runaway slaves (those *pent in*) who had no **maps** other than the stars to guide them, among them the bright and predominant *Big Dipper*, the "Drinking Gourd." [7]

1181

utilize

用

Meat . . . *walking stick*. Be sure to keep this key word distinct from that for *use* (FRAME 990). The stroke order is exactly as you would expect it from the order of the primitive elements as given. [5]

* As a primitive element, we shall substitute the image of a *screwdriver*, perhaps the most *utilized* of all tools around the house.

1182

comfortable

庸

Cave . . . *rake* . . . *screwdriver*. [11]

1183

equip

備

Person . . . *flowers* . . . *cliff* . . . *screwdriver*. In cases like this you can jumble up the primitive into any order that seems best for the composition of a story, provided you feel confident about the relative position that those primitives take to one another in the completed character. [12]

Lesson 32

In this lesson we pick up a few primitives of quantity to complement those we learned in Lesson 7, as well as some others related closely to elements learned earlier.

* 龷	**salad** The element for *flowers* joins with the long horizontal stroke beneath it to create the picture of a bowl of **salad.** [4]
1184 昔	**once upon a time** *Salad . . . days.* This is the character with which Japanese fairy tales commonly begin. [8]
1185 錯	**confused** *Metal . . . once upon a time.* [16]
1186 借	**borrow** *Person . . . once upon a time.* [10]
1187 惜	**pity** *State of mind . . . once upon a time.* The sense of the key word is that of a lost opportunity or bad turn of affairs, as in the phrase "What a **pity**!" [11]
1188 措	**set aside** *Fingers . . . once upon a time.* [11]

1189 **scatter**

散

Salad . . . flesh . . taskmaster. [12]

1190 **twenty**

廿

The two *tens* joined at the bottom by a short line is actually the old character for **twenty**, which we might as well learn since we need its primitive form. It is written the same as *salad,* except for the shorter final stroke. [4]

一 十 卄 廿

* **caverns**

庻

The primitive for **caverns** differs from that for *cave* by the presence of the *twenty,* suggesting a maze of underground *caves.* [7]

1191 **commoner**

庶

Caverns . . . oven fire. [11]

1192 **intercept**

遮

Commoner . . . road. [14]

1193 **seat**

席

Caverns . . . towel. [10]

1194 **degrees**

度

This key word refers to a gradation of measurement, not to academic diplomas. Its primitives: *caverns . . . crotch.* [9]

1195 渡 **transit**

Water . . . degrees. [12]

* 卉 **haystack**

The three *needles* stacked up give us a **haystack** (in which it may be harder to find the hay than the *needles*). In the rare case in which there is nothing underneath this element, as in the following frame, the last three strokes are written virtually the same as *two hands*—that is, the second stroke sweeps down slightly to the left. [5]

十 土 卉

1196 奔 **bustle**

The hustle and **bustle** of this character is depicted by a *St. Bernard dog* and a *haystack.* [8]

1197 噴 **erupt**

Mouth . . . haystack . . . clams. [15]

1198 墳 **tomb**

Soil . . . haystack . . . clams. In order not to confuse this kanji with that for a *grave* (FRAME 231), something like the image of an Egyptian **tomb** should be adopted for its special connotations. [15]

1199 憤 **aroused**

State of mind . . . haystack . . . clams. [15]

*
堯

straw man

The two *human legs* added to the *haystack* (with the horizontal stroke to keep the two parts distinct from one another and avoid an ugly tangle) give us a **straw man.** [8]



1200
焼

bake

Hearth . . . straw man. Take care to distinguish this kanji from *cook* (FRAME 468) and *burn* (FRAME 510) when you compose your story. [12]

1201
暁

daybreak

Sun . . . straw man. [12]

1202
半

half

Although the writing order is different, one can remember the appearance of this character by seeing it as a *little needle*—the kind used for splitting hairs in **half.** (Again, according to rule, *little* takes a stroke beneath it in order to be placed over an element that has no horizontal line at the top.) [5]



1203
伴

consort

Person . . . half. [7]

1204
畔

paddy ridge

Rice field . . . half. The key word here refers to the **ridges** that rise up between the sections of a rice **paddy.** [10]

1205 判

judgment

Half . . . saber. You might recall the famous **judgment** of King Solomon, who offered to slice a baby in two with a *saber* to give *half* to each of the mothers who claimed it as her own. [7]

* 龹

quarter

This character simply splits the vertical stroke of a *half* in half once again, to get a **quarter**. In so doing, it spreads the split stroke out to form a sort of enclosure under which its main relative primitive will be placed. It can be used either in its substantive or verbal meaning. [6]

丷 䒑 龹

1206 券

ticket

Quarter . . . dagger. [8]

1207 巻

scroll

Quarter . . . snake. The key word refers to a manuscript rolled up into a **scroll**, not to a *hanging scroll* (FRAME 407). [9]

1208 圏

sphere

This key word refers to a realm or orbit, not to a ball. Its elements: *pent in . . . scroll.* [12]

1209 勝

victory

Moon . . . quarter . . . muscle. [12]

1210 藤 **wisteria**

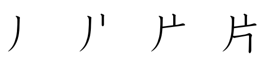
Flower . . . moon . . . quarter . . . rice grains. [18]

1211 謄 **facsimilie**

Moon . . . quarter . . . words. [17]

1212 片 **one-sided**

This kanji is based on the pictograph of a tree with some branches going upwards and others hanging down, split right down the middle. When that picture's right side is isolated, it becomes the kanji for **one-sided**, in the sense of only one part of a whole. [4]



1213 版 **printing block**

Although this character also carries the sense of an "edition" of a publication, the elements, *one-sided* and *anti-*, more readily suggest its other meaning of a **printing block**. [8]

1214 之 **of**

This character is now used chiefly in proper names, and is best learned as the character closest to the hiragana え, though in fact it has no relation to it. [3]

* In order to give this kanji a more concrete meaning when it is used as a primitive element, think of it as referring to *building blocks* with the hiragana written on them, much the same as the A-B-C blocks you played with as a child.

1215 乏 **destitution**

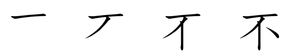
Drop of . . . building blocks. [4]

1216 芝 **turf**

Flowers . . . building blocks. [6]

1217 不 **negative**

You may play with the primitives of this kanji as you wish *(ceiling . . . person . . . a drop of), but* you will probably find that its simplicity, and its frequency, make it easy to remember just as it is. [4]



1218 否 **negate**

Negative . . . mouth. [7]

1219 杯 **cupfuls**

Tree . . . negative. [8]

Lesson 33

We turn now to the weapons that remain to be examined. To the *saber,* the *dagger,* and the *arrow,* we add three more primitives to complete the list: the *spear,* the *snare,* and the *slingshot.*

1220 矢 **dart**

When shot high into the *heavens,* the **dart** gets so small it looks like a mere *drop.* Although this character could as well mean "arrow," it has no connection with the primitive of that meaning. Hence the new key word. [5]

1221 矯 **rectify**

Dart . . . angel. Compare your stories for *correct* (frame 379), *revise* (frame 339), and *reformation* (frame 528). [17]

1222 族 **tribe**

Banner . . . dart. [11]

1223 知 **know**

Dart . . . mouth. [8]

1224 智 **wisdom**

Know . . . sun. [12]

1225 矛 **halberd**

The **halberd's** battle-ax head and long shaft are depicted here. Take care with the number and order of the strokes. [5]



1226 **tender**

柔 *Halberd . . . tree.* [9]

1227 **task**

務 *Halberd . . . taskmaster . . . muscle.* [11]

1228 **fog**

霧 *Weather/rain . . . task.* [19]

* **spear**

刂 This weapon, which has the appearance of the long *saber* but is drawn slightly differently, depicts a **spear**. It appears only rarely—in this book, only twice, and both instances are given in the following frames. [2]

1229 **squad**

班 *Spear . . . two balls.* [10]

1230 **homecoming**

帰 *Spear . . . broom . . . apron.* The character for *lady* (FRAME 1151) shares the same right side as this character, which does not bode for a very happy **homecoming**. [10]

1231 **bow**

弓 This character pictures the bent wooden **bow**. Later we will learn how to make the *bowstring* that goes with it (FRAME 1386).

If you stretch this character out and see the indentation on the left as its handle, the pictography should be clearer. [3]



1232 **pull**

引

Bow . . . walking stick. [4]

1233 **condolences**

弔

A *bow . . .* wrapped around a *walking stick.* [4]

1234 **vast**

弘

Bow . . . elbow. [5]

1235 **strong**

強

Vast . . . insect. Note how the *elbow* of *vast* is shrunken and elevated to make room for the *insect* beneath. [11]

1236 **weak**

弱

Two *bows . .* with *ice* on them. [10]

* **dollar sign**

弗

Composed of two *walking sticks* running through a *bow,* this character is infrequent as a primitive, and yet easy to remember for what it looks like (which is also what the Japanese adopted it to mean in days gone by): the **dollar** sign, $. When it is written under another element, the first vertical stroke is abbreviated to a short "tail" as the final stroke, and the second vertical stroke is cut off at the top. Examples follow in FRAMES 1239 and 1240. [5]

一 コ 弓 弗 弗

1237 沸 **seethe**

Water . . . dollar sign. [8]

1238 費 **expense**

Dollar sign . . . shells/money. [12]

1239 第 **No.**

The key word **No.** is the abbreviation for "number." Its elements: *bamboo . . . dollar sign.* [11]

1240 弟 **younger brother**

Horns . . . dollar sign. [7]

* 丂 **snare**

The simple **snare** composed of a piece of vine and a bent twig is depicted here as a sort of abbreviation of the *bow*, to which it is related. [2]

一 丂

1241 巧 **adroit**

Craft . . . snare. [5]

1242 号 **nickname**

Mouth . . . snare. [5]

1243 **decay**

朽

Tree . . . snare. Do not confuse with *rot* (FRAME 1023). [6]

1244 **boast**

誇

Words . . . St. Bernard dog . . . ceiling . . . snare. [13]

1245 **dirty**

汚

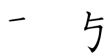
Water . . . spike . . . snare. Take care: the writing does not follow the order of the primitives exactly. [6]



* **slingshot**

与

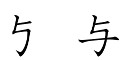
The **slingshot** differs from the *snare* by virtue of the first stroke, which you may take as the strip of rubber you pull back on, to make the **slingshot** sling. [2]



1246 **bestow**

与

Slingshot . . . one. Later we shall learn the character for *give* (FRAME 1897). But already here we can take care to distinguish this key word from *impart* (FRAME 736) and *grant* (FRAME 1052). [3]



1247 **copy**

写

Crown . . . bestow. [5]

Lesson 34

Although we still have a number of primitives left relating to human activities, we may at this point pick up what remain of those having to do specifically with people and parts of the human body.

1248 身

somebody

The key word **somebody** was chosen to convey the double meaning of this kanji: body and person. Its composition is based on the *nose* (which, you will recall, is also the kanji for *oneself*). The extension of the bottom and far right strokes of that element, together with the unusual diagonal stroke, forms the pictograph of **somebody** with a prominent paunch. [7]



1249 射

shoot

"I **shot** an arrow into the air, And it landed I know not where" goes the poem. (The poor poet obviously loses a lot of arrows.) This kanji, however, tells us where it did land. Its elements: *somebody . . . glued to*. [10]

1250 謝

apologize

Words . . . shoot. [17]

1251 老

old man

First, do not confuse this character with *venerable old man* (FRAME 786), which is far more rarely used. The character for an **old man** begins with an abbreviation of the character for *somebody*, the *nose* having been shortened into a simple crisscross of lines. But there is another, simpler way to remember it all: the *soil* drawn first indicates that one has come close to the

age when "dust to dust" begins to take on a personal meaning; the diagonal *walking stick* for getting around; and the *spoon* for being spoon-fed. [6]

土 耂 老

* As a primitive, the meaning is the same, but the final two strokes are omitted so that they can be replaced with other elements: 耂.

1252 考 **consider**

Old man . . . slingshot. Remember: you already have kanji for *discriminating* (FRAME 482), *deliberation* (FRAME 642), and *think* (FRAME 605). [6]

1253 孝 **filial piety**

Old man . . . child. [7]

1254 教 **teach**

Filial piety . . . taskmaster. [11]

1255 拷 **torture**

Fingers . . . consider. [9]

1256 者 **someone**

Old man . . . sun. This key word looks to be difficult because of its proximity to *somebody*, but in fact it is a very common kanji that will cause you no difficulty at all. At any rate, its meaning should be seen as the human referent for the abstract noun "something." [8]

* As a primitive it means a *puppet*-on-a-string.

1257 煮 **boil**

Puppet . . . oven fire. [12]

1258 著 **renowned**

Flowers . . . puppet. [11]

1259 署 **signature**

Eye . . . puppet. [13]

1260 暑 **sultry**

The key word refers to the heat of summer. Its elements: *sun . . . puppet.* [12]

1261 諸 **various**

Words . . . puppet. Do not confuse with *miscellaneous* (FRAME 562). [15]

1262 猪 **boar**

Pack of wild dogs . . . puppet. [11]

1263 渚 **strand**

The **strand** referred to here is the stretch of land along a beach or shoreline. Its elements are: *water . . . puppet.* [11]

1264 賭 **gamble**

Shells/money . . . puppet. [15]

*

夹

scissors

This primitive is based on that for *husband*. The two extra strokes represent a pair of **scissors** he is carrying around. [6]

一 ㇖ 䒑 夹

1265

峡

gorge

Mountain . . . scissors. [9]

1266

狭

cramped

Pack of wild dogs . . . scissors. [9]

1267

挟

sandwiched

Fingers . . . scissors. Do not confuse with the kanji for *pinch* (FRAME 657). [9]

*

𠂤

maestro

To go with this primitive meaning, you might picture a tuxedo-clad **maestro** waving his baton about wildly. The baton is seen in the *drop* at the top. And the two boxes attached to the long vertical stroke may represent his tuxedo tails, if you wish. [6]

丿 亻 户 户 㠯 𠂤

1268

追

chase

Maestro . . . road. [9]

1269

師 **expert**

Maestro . . . ceiling . . . towel. [10]

1270

帥 **commander**

Maestro . . . towel. [9]

1271

官 **bureaucrat**

By replacing the *maestro's* baton (the *drop*) with the roof of a *house*, we have his equivalent in the institutional world of big government: the **bureaucrat**. [8]

1272

棺 **coffin**

Wood . . . official. [12]

1273

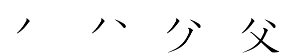
管 **pipe**

Bamboo . . . official. [14]

1274

父 **father**

The kindness and hard work of the ideal **father** is seen in this abbreviation of the *taskmaster* that leaves off his rod or whip (the first stroke) and replaces it with the sweat of the **father's** brow (the two *drops* at the top). [4]



1275

交 **mingle**

Top hat . . . father. [6]

1276 **merit**

効

Mingle . . . power. Note the distinct connotations that separate **merit** from *achievement* (FRAME 863). [8]

1277 **contrast**

較

Cars . . . mingle. [13]

1278 **exam**

校

Tree . . . mingle. [10]

1279 **leg**

足

Mouth . . . mending. Note that the last stroke of *mouth* and the first of *mending* overlap. [7]

* As a primitive on the left, it is amended to ⻊. Its meaning remains *leg*, but should be thought of as a *wooden leg* in order to avoid confusion with other similar elements, namely *human legs*, *animal legs*, and *walking legs*.

1280 **stimulate**

促

Person . . . leg. [9]

1281 **long-distance**

距

Wooden leg . . . gigantic. [12]

1282 **path**

路

Wooden leg . . . each. [13]

1283 **dew**

露

Rain . . . path. [21]

1284 **hop**

跳

Wooden leg . . . portent. [13]

1285 **leap**

躍

Wooden leg . . . feathers . . . turkey. [21]

1286 **tread**

践

Wooden leg . . . parade float. [13]

1287 **step**

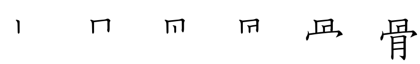
踏

The meaning of this character is virtually identical with that of the last frame. Be sure to come up with distinct connotations suggested by phrases in which each is commonly used. *Wooden leg . . . water . . . sun.* [15]

1288 **skeleton**

骨

This kanji and primitive refers to the *part of the body* composed of the bones and their joints. The top part of the kanji, terminating in the element for *crown*, is a pictograph of a bone joint. I leave it to you to put the pieces together, so to speak. [10]



1289 **slippery**

滑

Water . . . skeleton. [13]

1290 **marrow**

髓

Skeleton . . . possess . . . road. [19]

* **jawbone**

咼

The meaning of this primitive is taken from the combination of “the joint” above and the *mouth* in the *cowl* below. [9]



1291 **calamity**

禍

Altar . . . jawbone. [13]

1292 **whirlpool**

渦

Water . . . jawbone. [12]

1293 **overdo**

過

Jawbone . . . road. [12]

Lesson 35

The next group of primitives we shall consider has to do with topography and exhausts the list of those remaining in that category.

*
阝

pinnacle

This key word has been chosen because of its connotation of "the highest point," thereby suggesting the image of the highest point in a village, that is, a hill or mountain on which sacred or festive events take place. If you have a clear image of the Athenian acropolis, you might use it to express this element for a **pinnacle**. Note that this primitive appears only on the left. On the right, as we shall see later, the same form takes a different meaning. [3]



1294
阪

Heights

This character is used for proper names, much as the English word "**Heights**" is. Its primitives: *pinnacle . . . anti-*. [7]

1295
阿

Africa

This kanji, an abbreviation for **Africa**, is now used chiefly for its sound, "a," not unlike the kanji for *Italy* and the sound "i" that we met earlier (FRAME 1161). Its composite elements are: *pinnacles . . . can*. [8]

1296
際

occasion

Pinnacle . . . ritual. [14]

1297 **hinder**

障

Pinnacle . . . badge. [14]

1298 **follow**

随

Pinnacle . . . possess . . . road. [12]

1299 **auxiliary**

陪

Pinnacle . . . muzzle. [11]

1300 **sunshine**

陽

Different from the primitive for *sun* (which figures in the character) and the kanji for *ray* (FRAME 119), the key word **sunshine** is meant to convey the meaning of the masculine principle in nature, or "Yang." (The dark is viewed mythically as the feminine principle; see FRAME 1592.) From there it comes to mean *sun* also. The elements are: *pinnacle . . . piggy bank.* [12]

1301 **line up**

陳

Pinnacle . . . east. [11]

1302 **ward off**

防

Pinnacle . . . compass. [7]

1303 **affixed**

附

Pinnacle . . . adhere. [8]

1304 **Inst.**

院

This key word, the abbreviation for **Institution**, represents the use of that word as a suffix affixed to certain buildings and organizations. Its primitive elements: *pinnacle . . . perfect.* [10]

1305 **camp**

陣

Pinnacle . . . car. [10]

1306 **regiment**

隊

Pinnacle . . . animal horns . . . sow. [12]

1307 **crash**

墜

Regiment . . . ground. [15]

1308 **descend**

降

Pinnacle . . . walking legs . . . sunglasses with a lens popped out. Distinguish from *fall* (FRAME 299) and *crash*, which we considered in the previous frame. [10]

1309 **story**

階

The **story** of this character refers to floors in a building. The elements: *pinnacle . . . all.* [12]

1310 **highness**

陛

This key word indicates a title of address to royalty. Its elements: *pinnacle . . . compare . . . ground.* [10]

1311 **neighboring**

隣 *Pinnacle . . . rice . . . sunglasses.* [16]

1312 **isolate**

隔 *Pinnacle . . . ceiling . . . mouth . . . glass canopy . . . human legs . . . spike.* You might want to compare the kanji for *dissolve* (FRAME 1044). [13]

1313 **conceal**

隠 *Pinnacle . . . vulture . . . broom . . . heart.* Compare the elements at the right to the kanji for *calm* (FRAME 1147). [14]

1314 **degenerate**

堕 *Pinnacle . . . possess . . . ground.* [12]

1315 **collapse**

陥 *Pinnacle . . . bound up . . . olden times.* [10]

1316 **hole**

穴 *House . . . eight.* [5]

* As a primitive, this kanji uses an alternate form: the primitive for *eight* is replaced with that for *human legs.*

1317 **empty**

空 *Hole . . . craft.* [8]

1318 控	*Fingers . . . empty.* [11]	withdraw
1319 突	*Hole . . . St. Bernard dog.* [8]	stab
1320 究	*Hole . . . baseball.* [7]	research
1321 窒	*Hole . . . room.* [11]	plug up
1322 窃	*Hole . . . cut.* [9]	stealth
1323 窪	*Hole . . . water . . . ivy.* The **depression** referred to here is a sunken place in the ground, rather than in one's spirits. [14]	depression
1324 搾	*Fingers . . . hole . . . saw.* [13]	squeeze
1325 窯	*Hole . . . sheep . . . oven fire.* [15]	kiln

1326

窮 **hard up**

Hole . . . somebody . . . bow. [15]

*

 **paper punch**

This primitive simply discards the first stroke of that for *hole* to become a **paper punch**. When found at the top of its relative primitive, it undergoes the same change, the *eight* becoming *human legs* (see FRAME 1316). [4]

1327

探 **grope**

Fingers . . . paper punch . . . tree. [11]

1328

深 **deep**

Water . . . paper punch . . . tree. [11]

1329

丘 **hill**

Since this supposedly pictographic representation of a **hill** looks like anything but, picture a row of *axes* driven into the ground up to their heads, and see if that doesn't present a more memorable image of **hill**—at least a riskier one sliding down! [5]

1330

岳 **Point**

Think of the key word as referring to proper names of mountains, but do not confuse with *mountain peak* (FRAME 773). The elements are: *hill . . . mountain.* [8]

1331

兵 **soldier**

Hill . . . animal legs. [7]

1332 浜 **seacoast**

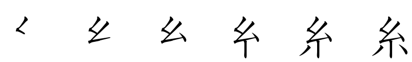
Water . . . soldier. [10]

Lesson 36

The primitive for *thread* is one of the most common in all the kanji. This means that you are likely to be putting it where it doesn't belong and forgetting to include it where it does—all the more reason to give it a vivid image each time. Fortunately, nearly all the thread-related kanji to be covered in this book will appear in this lesson, so you can learn them all at once.

1333 糸 **thread**

Remember when your granny used to ask you to bend your arms at the *elbows* and hold them out so that she could use them like a rack to hold a skein of string or yarn (here **thread**) while she rolled it up into a *little* ball? Now can you see the two *elbows* (with the second stroke doubling up) at the top, and the character for *little* below? [6]



1334 織 **weave**

Thread . . . kazoo. [18]

1335 繕 **darning**

Thread . . . virtuous. [18]

1336 縮	*Thread . . . inn.* [17]	shrink
1337 繁	*Cleverness . . . thread.* [16]	luxuriant
1338 縦	*Thread . . . accompany.* [16]	vertical
1339 線	*Thread . . . spring.* [15]	line
1340 締	*Thread . . . sovereign.* [15]	tighten
1341 維	*Thread . . . turkey.* [14]	fiber
1342 羅	*Eye . . . fiber.* [19]	gauze
1343 練	*Thread . . . east.* [14]	practice

1344 緒 **thong**

Thread . . . puppet. Although we usually think of a **thong** as coming at the end of a piece of string, this character's meaning allows for it to come at the beginning as well. [14]

1345 続 **continue**

Thread . . . sell. [13]

1346 絵 **picture**

Thread . . . meeting. [12]

1347 統 **overall**

Thread . . . allot. [12]

1348 絞 **strangle**

Thread . . . mingle. [12]

1349 給 **salary**

Thread . . . fit. [12]

1350 絡 **entwine**

Thread . . . each. [12]

1351 結 **tie**

Thread . . . aerosol can. [12]

1352 終	*Thread . . . winter.* [11]	end
1353 級	*Threads . . . outstretched hands.* [9]	class
1354 紀	*Thread . . . snake.* [9]	chronicle
1355 紅	*Thread . . . craft.* [9]	crimson
1356 納	*Thread . . . inside.* [10]	settlement
1357 紡	For the kanji that means the *spinning* of *thread* and other fibers we have the elements: *thread . . . compass.* [10]	spinning
1358 紛	*Thread . . . part.* [10]	distract
1359 紹	*Thread . . . seduce.* [11]	introduce

1360 **sūtra**

経 *Thread . . . spool.* [11]

1361 **sire**

紳 *Thread . . . monkey.* [11]

1362 **promise**

約 Consider for a moment the etymology of the word "**promise**" in order to notice its roots in the activity of putting one thing (e.g., one's word of honor) in place of another (e.g., the fulfillment of a task). For as it turns out, this character also means "to abridge, economize, and abbreviate"—all activities that involve putting one thing in place of another. With that in mind, we may now work with the elements: *thread . . . ladle.* [9]

1363 **dainty**

細 *Thread . . . brains.* [11]

1364 **accumulate**

累 *Rice field . . . threads.* Make use of the position of the elements to distinguish this kanji from that of the previous frame. [11]

1365 **cord**

索 *Needle . . . a crown . . . thread.* [10]

1366 **general**

総 This kanji, meaning universal or widespread, is composed of three elements: *thread . . . public . . . heart.* [14]

1367 綿	*Thread . . . white . . . towels.* [14]	cotton
1368 絹	*Thread . . . mouth . . . flesh.* [13]	silk
1369 繰	*Thread . . . goods . . . tree.* [19]	winding
1370 継	*Thread . . . rice . . . fishhook.* Compare FRAME 1136. [13]	inherit
1371 緑	*Thread . . . broom . . . rice grains.* [14]	green
1372 縁	*Thread . . . broom . . . sow.* [15]	affinity
1373 網	*Thread . . . glass canopy . . . animal horns . . . perish.* [14]	netting
1374 緊	*Slave . . . crotch . . . thread.* [15]	tense

1375 紫 **purple**

Footprint . . . spoon . . . thread. [12]

1376 縛 **truss**

Threads . . . acupuncturist. [16]

1377 縄 **straw rope**

Thread . . . eels. [15]

* 幺 **cocoon**

The two triangular shapes here and their final stroke are intended as a pictograph of a **cocoon**, spun in circles and tied up at the end. It is like the character for *thread*, except that the silkworm's actual product has not yet emerged clearly at the bottom. [3]



1378 幼 **infancy**

Cocoon . . . muscle. [5]

1379 後 **behind**

Line . . . cocoon . . . walking legs. [9]

1380 幽 **faint**

Two cocoons . . . mountain. Observe how the two vertical strokes of *the mountain* are extended upwards to serve as a kind of enclosure. [9]

丨 幺 丝 丝 幽

1381 幾 **how many**

Two cocoons . . . person . . . fiesta. [12]

幺幺 丝丝 幾 幾

* As a primitive, this kanji will mean an *abacus*, the bead-instrument used in the Orient to calculate *how many*.

1382 機 **mechanism**

Tree . . . abacus. [16]

1383 玄 **mysterious**

Top hat . . . cocoon. [5]

1384 畜 **livestock**

Mysterious . . . rice field. [10]

1385 蓄 **amass**

Flowers . . . livestock. [13]

1386 弦 **bowstring**

Bow . . . mysterious. [8]

1387 擁 **hug**

Fingers . . . mysterious . . . turkey. Note that the *top hat* is extended across both elements, though it belongs only to the

cocoon. This means that you may either use *mysterious*—as we did here—or take the three elements separately. [16]

1388

nourishing

滋

Fingers . . . double-*mysterious*. Note the doubling up of the element for *top hat* in the primitive for *mysterious* and assign it a special image, as it will come up in the next two frames. [12]

1389

mercy

慈

Double-*mysterious* . . . *heart*. [13]

1390

magnet

磁

Stone . . . double-*mysterious*. [14]

1391

lineage

系

The single stroke added to the beginning of the primitive for *thread* gives the image of threads woven into a single cord. Hence the meaning, **lineage**. [7]

* As a primitive, we shall give this kanji the meaning of *yarn*, as the uniting of many threads into a single strand is most obvious with *yarn*.

1392

person in charge

係

Person . . . *yarn*. [9]

1393

grandchild

孫

Child . . . *yarn*. [10]

1394 **suspend**

懸 *Prefecture . . . yarn . . . heart.* [20]

Lesson 37

Earlier we created an image for *seal* (frame 156). Here we come to a set of primitives based on the shape of a seal and deriving their meanings from the notion of stamping or sealing.

* **stamp**

卩 This character is a kind of pictograph of a **stamp** that may best be imagined as a postage **stamp** to distinguish it from other stamp-like things to come up later. [2]



1395 **instead**

却 *Gone . . . stamp.* [7]

1396 **shins**

脚 *Part of the body . . . instead.* This character has more or less the same meaning as that for *legs* learned back in frame 1279. It can also indicate the part of the legs from the **shins** down, which explains the choice of the key word. [11]

1397 卸

wholesale

The left primitive is a union of *a horse* and *footprint*. To the right, the *stamp*. [9]



1398 御

honorable

Line . . . wholesale. [12]

1399 服

clothing

Flesh . . . stamp . . . crotch. Note how the *stamp* is stretched out here. [8]

1400 命

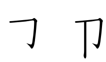
fate

This character connotes life in general, but also the particular life that is **fated** one by virtue of the distinctive character with which one is born. Its elements are: *fit . . . stamp*. The bottom portion of *fit* is nudged to the left in order to make room for the *stamp*. [8]

* 卩

chop-seal

The **chop-seal** is the engraved piece of wood or stone used in the Orient to certify documents. Unlike the *stamp*, the top stroke here reaches a good distance to the left of its vertical stroke. When it appears at the top of another primitive, it is abbreviated to マ. [2]



1401 **orders**

令 *Meeting . . . chop-seal.* [5]

1402 **zero**

零 *Rain . . . orders.* [12]

1403 **age**

齢 This character is used to express the years of one's **age**. Its elements: *teeth . . . orders.* [17]

1404 **cool**

冷 *Ice . . . orders.* [7]

1405 **jurisdiction**

領 *Orders . . . head.* [14]

1406 **small bell**

鈴 *Gold . . . orders.* [13]

1407 **courage**

勇 *Chop-seal . . . male.* [9]

1408 **traffic**

通 *Chop-seal . . . utilize . . . road.* By combining the first two primitives into a single image, you will be able to use that image in a few instances later, one of which comes immediately. [10]

1409 **jump**

踊 *Wooden leg . . . chop-seal . . . utilize.* [14]

1410 **doubt**

疑 *Spoon . . . dart . . . chop-seal . . . zoo.* [14]

1411 **mimic**

擬 *Fingers . . . doubt.* [17]

1412 **congeal**

凝 *Ice . . . doubt.* [16]

* **fingerprint**

㔾 The primitive for **fingerprint** is like that for *stamp* except that the second stroke bends back towards the right, like an arm. [2]

㇆ 㔾

1413 **pattern**

範 *Bamboo . . . car . . . fingerprint.* [15]

1414 **crime**

犯 *Wild dogs . . . fingerprint.* [5]

1415 **unlucky**

厄 *Cliff . . . fingerprint.* [4]

1416 **dangerous**

危 *Bound up . . . unlucky.* [6]

* **mailbox**

夗 *Evening . . . fingerprint.* [5]

1417 **address**

宛 *House . . . mailbox.* [8]

1418 **arm**

腕 *Part of the body . . . mailbox.* [12]

1419 **garden**

苑 *Flowers . . . mailbox.* [8]

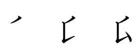
1420 **grudge**

怨 *Mailbox . . . heart.* [9]

* **receipt**



This primitive element is actually the mirror-image of that for *stamp*, but since Japanese does not permit a stroke to go to the left and bottom in one swoop, the visual similarity is not perfectly clear. If you play with the idea with pen and paper, its logic will become obvious. [3]



1421 **willow**

柳

Tree . . . receipt . . . stamp. [9]

1422 **egg**

卵

Receipt . . . stamp . . . and *a drop* in each side to represent a little smear of **egg** yoke. The third stroke is drawn slightly higher to close the **egg** up tightly and keep the yoke inside. [7]

1423 **detain**

留

Receipt . . . dagger . . . rice field. [10]

1424 **trade**

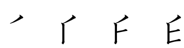
貿

Receipt . . . dagger . . . shells. Though the meanings are related, do not confuse with *make a deal* (FRAME 439) or *wholesale* (FRAME 1397). [12]

* **staples**

𠂤

This primitive represents a number of small **staples**, like the kind commonly used in an office and at school. [4]



1425 **stamp**

印

At last we come to the general character meaning **stamp**. Its elements: *staples . . . stamp.* [6]

1426 **entertain**

興

Let this character represent a wheel of fortune that has been tampered with. On both sides you see the *staples* separating

one number's slot from the next, and between them the character for the *same*—indicating that it has been fixed to repeat the *same* number. Beneath is the primitive for a *tool*, which refers to the wheel itself. All together, a fitting symbol for **entertainment**, especially if you are the owner of the wheel. [16]

Lesson 38

The next cluster of kanji has to do with primitives related to the activities of eating and drinking.

1427 酉 **sign of the bird**

Though we shall later encounter the kanji for *bird*, we introduce this one for the tenth sign of the zodiac mainly because of its use as a primitive, where it has a different meaning. [7]

一 丆 丙 丙 两 西 酉

* As a primitive, it means *whiskey bottle*. In its pictograph, you can see the loosely corked lid, the bottle and the contents (about one-third full). You might also hink of the Spanish "porrón," a decanter shaped like a long-necked bird.

1428 酒 **saké**

Water . . . whiskey bottle. [10]

1429 酌 **bartending**

Whiskey bottle . . . ladle. [10]

1430 酵	*Whiskey bottle . . . filial piety.* [14]	fermentation
1431 酷	*Whiskey bottle . . . revelation.* [14]	cruel
1432 酬	*Whiskey bottle . . . state.* [13]	repay
1433 酪	*Whiskey bottle . . . each.* [13]	dairy products
1434 酢	*Whiskey bottle . . . saw.* [12]	vinegar
1435 酔	*Whiskey bottle . . . baseball . . . needle.* [11]	drunk
1436 配	*Whisky bottle . . . snake.* [10]	distribute
1437 酸	*Whiskey bottle . . . license . . . walking legs.* [14]	acid

1438 猶 **waver**

Wild dogs . . . animal horns . . . whiskey bottle. [12]

1439 尊 **revered**

Animal horns . . . whiskey bottle . . . glue. [12]

1440 豆 **beans**

This kanji depicts a pot of **beans**, although it looks more like a table on which the pot is resting. [7]



* As a primitive, this kanji will mean *table.*

1441 頭 **head**

Here we meet at last the full kanji on which the primitive for **head** is based. The elements: *table . . . head.* [16]

1442 短 **short**

Dart . . . table. [12]

1443 豊 **bountiful**

Bend . . . table. Think of a **bountiful** harvest, and you will not be far from the meaning of this character. [13]

* 壴 **drum**

The element meaning **drum** shows a *samurai* over a *table.* The top stroke of the *table* is appears to be missing, but actually it

has simply doubled up with the final stroke of the element for *samurai.* [9]

1444 **drum**

鼓

The full kanji for the *drum* adds a *branch*, apparently to serve as a **drum**stick, to the primitive for *drum.* [13]

1445 **rejoice**

喜

Drum . . . mouth. [12]

1446 **timber-trees**

樹

Trees . . . drum . . . glue. [16]

1447 **dish**

皿

The kanji for a **dish** is, clearly, the pictograph of a painted or carved bowl, seen from the side. [5]



1448 **blood**

血

The *drop* in the *dish* is **blood**. It is similar to the *drop* we saw earlier on the *dagger* in the character for *blade* (FRAME 84). [6]

1449 **basin**

盆

Part . . . dish. [9]

1450 **alliance**

盟

Bright . . . dish. [13]

1451 **steal**

盗 *Next . . . dish.* [11]

1452 **warm**

温 *Water . . . sun . . . dish.* [12]

1453 **oversee**

監 *Slaves . . . reclining . . . floor/one . . . dish.* [15]

1454 **overflow**

濫 *Water . . . oversee.* [18]

1455 **specimen**

鑑 *Metal . . . oversee.* [23]

1456 **fierce**

猛 *Wild dogs . . . child . . . dish.* [11]

1457 **boom**

盛 Here **boom** refers to something that is popular and prospering. Its elements: *turn into . . . dish.* [11]

1458 **salt**

塩 *Ground . . . reclining . . . mouth . . . dish.* [13]

* **艮** — silver

We give this element the meaning of **silver** from the kanji in the following frame. Both the original pictographic representation and the primitive elements that make it up are more trouble to hunt out than they are worth. It is best simply to learn it as is. In doing so, take careful note of the stroke order, and also the fact that when this element appears on the left, the penultimate stroke is omitted, giving us simply 艮. [6]



1459 **銀** — silver

Metal . . . silver. [14]

釒 銀

1460 **恨** — resentment

State of mind . . . silver. [9]

1461 **根** — root

Tree . . . silver. [10]

1462 **即** — instant

Silver . . . stamp. [7]

1463 **爵** — baron

Vulture . . . eye . . . silver . . . glue. [17]

1464 **node**

節 *Bamboo . . . instant.* [13]

1465 **retreat**

退 *Road . . . silver.* [9]

1466 **limit**

限 *Pinnacle . . . silver.* [9]

1467 **eyeball**

眼 *Eye . . . silver.* [11]

1468 **good**

良 *Drop of . . . silver.* [7]

* As a primitive, use the image of a saint's *halo*. As with *silver*, when this element is drawn on the left, the penultimate stroke is omitted, giving us 良.

1469 **melodious**

朗 *Halo . . . moon.* [10]

1470 **wandering**

浪 *Water . . . halo.* [10]

1471 **daughter**

娘 *Woman . . . halo.* [10]

1472 **eat**

食

The obvious elements are *halo* and *umbrella,* and they should do well enough. But you might also try breaking the *halo* down into *drop* and *silver,* which would give you "silverware," an additional primitive meaning that could come in useful later on. [9]

* As a primitive, this kanji can mean either *eating* or *food*. As was the case with *silver,* when situated on the left the final two strokes of this element are abbreviated into one.

1473 **meal**

飯

Food . . . anti-. [12]

1474 **drink**

飲

Food . . . yawn. [12]

1475 **hungry**

飢

Food . . . wind. [10]

1476 **starve**

餓

Food . . . ego. [15]

1477 **decorate**

飾

Food . . . reclining . . . towel. [13]

1478 **Bldg.**

館

The abbreviation of **Building** suggests that this kanji is used in proper names, as indeed it often is. Keep your connotation dis-

tinct from *Inst.* (FRAME 1304) when working with the elements: *food . . . bureaucrat.* [16]

1479 **foster**

養

Sheep . . . food. The key word has the sense of promoting the development of something, especially in a psychological or spiritual sense. [13]

1480 **sated**

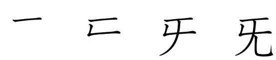
飽

Eat . . . wrap. [13]

* **waitress**

旡

If you draw this character once, you will see that its first three strokes resemble the form for *receipt* (except that the second stroke ends more parallel to the first), with its last stroke stretched to form the first of the two *human legs*. From this we give it its meaning of a **waitress** (who should not be confused with the *waiter* back in FRAME 976). [4]



1481 **previously**

既

Silver . . . waitress. Do not confuse this kanji's key word with *before* (FRAME 248). [10]

1482 **outline**

概

Roots . . . waitress. Note that the kanji meaning of the two primitives to the right is not used here because we shall later meet a primitive meaning *beforehand* and want to preempt any confusion. The same holds true in the following frame. [14]

1483 **rue**

慨 *Regret . . . waitress.* [13]

Lesson 39

A NUMBER OF PRIMITIVES relating to plant life remain to be considered, and we shall devote the next two pages to doing so. In the following pages, as indeed in the rest of the book, we shall meet several elements whose use is quite limited. Nevertheless, it is better to learn them as primitives both in order to acquaint yourself better with the way the Japanese writing system repeats certain combinations of elements, and in order later to facilitate the learning of characters outside the compass of these pages.

1484 **even**

平 This character is easiest remembered as a pictograph of a water lily floating on the surface of the water, which gives it its meaning of **even**. The fourth stroke represents the calm, smooth surface of a pond, and the final stroke the long stem of the plant reaching underwater. [5]



* As a primitive, this kanji can keep its pictographic meaning of a *water lily*.

1485 **call**

呼 *Mouth . . . water lily*. Note: this is the one time that the "stem" has a barb at the end. Work this fact into your story. [8]

1486 **two-mat area**

坪

This kanji belongs to an old Japanese system of measurement and indicates an area of about 36 square feet, or the **area** taken up by **two** tatami **mats**. Its elements: *ground . . . water lily*. [8]

1487 **evaluate**

評

Words . . . water lily. [12]

* **sheaf**

乂

These two strokes are a crude drawing of a bundle of stalks bound together into a **sheaf.** [2]

ノ 乂

1488 **reap**

刈

Sheaf . . . saber. [4]

1489 **hope**

希

Sheaf . . . linen. [7]

1490 **villain**

凶

Sheaf . . . shovel. [4]

凵 凶

1491 **bosom**

胸

Part of the body . . . bound up . . . villain. [10]

1492 離 **detach**

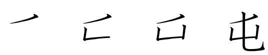
Top hat . . . villain . . . belt . . . elbow . . . turkey. This is potentially one of the most difficult characters to remember. Tackle it positively and let the image "sink in" by carrying it around with you today and calling it up in your spare moments. [18]

1493 殺 **kill**

Sheaf . . . tree . . . missile. [10]

* 屯 **earthworm**

Drop of . . . shovel . . . fishhook. [4]



1494 純 **genuine**

Thread . . . earthworm. [10]

1495 鈍 **dull**

Metal . . . earthworm. [12]

1496 辛 **spicy**

This character pictures food whose taste is so hot and **spicy** that it makes the hairs on your body *stand* up as straight as *needles*. [7]

* As a primitive, we shall use this meaning of *spicy*, except when the two extra strokes are added to the bottom, giving it the form of a tree: 𭁈. Then we take its alternate meaning of a *red pepper* plant. The connection is obvious.

1497 **resign**

辞 *Tongue . . . spicy.* [13]

1498 **catalpa**

梓 *Tree . . . spicy.* [11]

1499 **superintend**

宰 *House . . . spicy.* [10]

* **ketchup**

辟

One way American children learn to cope with food they are forced to eat against their will is to smother it with **ketchup**. We can see this depicted in the *mouth* with the *flag* over it (in this case, the Stars and Stripes), set alongside the element for *spicy* (all of which is not far removed from the original meaning it had as a character on its own: "false"). [13]

尸 启 辟

1500 **wall**

壁 *Ketchup . . . ground.* [16]

1501 **evade**

避 *Ketchup . . . road.* [16]

1502 **new**

新 *Red pepper . . . ax.* [13]

1503 薪 **firewood**

Flowers . . . new. [16]

1504 親 **parent**

Red pepper . . . see. [16]

1505 幸 **happiness**

Simply by turning the dot at the top of the last primitive into a cross shape, we move from things bitter and *spicy* to things **happy**. [8]

1506 執 **tenacious**

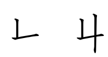
Happiness . . . fat man. [11]

1507 報 **report**

Happiness . . . stamp . . . crotch. Compare FRAME 1399. [12]

* 丩 **cornucopia**

Considering the lack of circular lines, this kanji is not a bad pictograph of a **cornucopia**. Despite the appearance of the printed form, what looks like the first two strokes are actually written as one. [2]



1508 叫 **shout**

Mouth . . . cornucopia. [5]

1509 **twist**

糾

Thread . . . cornucopia. [8]

1510 **income**

収

Cornucopia . . . crotch. Keep distinct from both *fare* (FRAME 1004) and *salary* (FRAME 1349). [4]

1511 **lowly**

卑

A drop of . . . brains . . . cornucopia. [8]

1512 **tombstone**

碑

Rock . . . lowly. [13]

* **rice seedling**

坴

As we mentioned back in FRAME 234, **rice seedlings** get an element all their own: *soil* and *man legs* becomes an ideograph of the spikelets of rice bunched together for implanting in the muddy soil of the paddy. [5]

1513 **land**

陸

The sense of **land** carried by this kanji is distinct from *soil* (FRAME 150) and *ground* (FRAME 515) in that it is meant to represent **land** seen from a distance, that is, *land* as opposed to "water." Its elements: *pinnacle . . . rice seedlings . . . ground.* [11]

1514 **intimate**

睦

Eye . . . rice seedlings . . . ground. [13]

1515 **forces**

勢 *Rice seedlings . . ground . . . fat man . . . muscle.* [13]

1516 **heat**

熱 *Rice seedlings . . . ground . . . fat man . . . oven fire.* [15]

1517 **diamond**

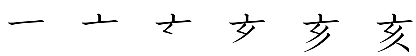
菱 Named after a **diamond**-shaped flower (the water caltrop), this key word refers to things shaped like a **diamond**. Its elements: *flower . . . rice seedlings . . . walking legs.* [11]

1518 **mausoleum**

陵 *Pinnacle . . . rice seedlings . . . walking legs.* [11]

1519 **sign of the hog**

亥 This kanji is the 12th sign of the Chinese zodiac: the **sign of the hog**. It is best learned by thinking of an acorn-eating **hog** in connection with the primitive meaning given below. [6]



* The *top hat* represents the external shape of the *acorn*, and the unusual but easily written complex of strokes beneath it (which you might also see as distortions of an *elbow* and *person*) stands for the mysterious secret whereby the *acorn* contains the oak tree in a nutshell.

1520 **nucleus**

核 *Tree . . . acorn.* [10]

1521

刻

engrave

Acorn . . . saber. [8]

1522

該

above-stated

Words . . . acorn. [13]

1523

劾

censure

Acorn . . . muscle. [8]

*

朮

resin

This *tree* has become a *pole* (that is, a *tree* with its branches not touching) because most of its branches have been pruned off by a naive but greedy gardener anxious to siphon off its **resin** (the drop at the top, written as the final stroke) as quickly as possible. [5]

一 十 オ ホ ホ

1524

述

mention

Resin . . . road. [8]

1525

術

art

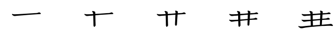
Boulevard . . . resin. [11]

*

𠀎

celery

This primitive looks very close to that for *salad*, except that an extra horizontal line has been included, reminiscent I should think of the long **celery** sticks in your *salad*. [5]



1526 **cold**

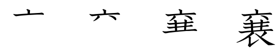
寒

House . . . celery . . . animal legs . . . ice. [12]

* **grass skirt**

襄

This unusual looking **grass skirt** is composed of a *top hat* and *scarf*, and *eight celery* sticks. [13]



1527 **brew**

醸

Whiskey bottle . . . grass skirt. [20]

1528 **defer**

譲

Words . . . grass skirt. [20]

1529 **lot**

壌

Ground . . . grass skirt. The **lot** of this key word refers to a portion of land. [16]

1530 **lass**

嬢

Woman . . . grass skirt. [16]

Lesson 40

The remainder of plant-related primitives are built up from combinations of vertical and horizontal lines, representing respectively plants and the earth from which they spring. Accordingly it would be a good idea to study the remaining elements of this section at a single sitting, or at least so to review them before passing on to the next grouping.

✶

龶 **grow up**

As the plant **grows up** it sprouts leaves and a stalk, which are depicted here over a single horizontal stroke for the *soil*. Think of something (its relative primitive) **growing up** in a flash to many times its normal size, much like little Alice in Wonderland, who **grew up** so fast she was soon larger than the room in which she was sitting. [4]

丰 龶

1531

毒 **poison**

Grow up . . . breasts. [8]

1532

素 **elementary**

Grow up . . . thread. [10]

1533

麦 **barley**

Grow up . . . walking legs. [7]

1534

青 **blue**

Grow up . . . moon. [8]

1535 精	*Rice . . . blue.* [14]	refined
1536 請	*Words . . . blue.* [15]	solicit
1537 情	*State of mind . . . blue.* Do not confuse with *emotion* (FRAME 615). [11]	feelings
1538 晴	Take the key word in its associations with the weather (unless that tempts you to include the primitive for *weather,* which doesn't belong here). Its elements: *sun . . . blue.* [12]	clear up
1539 清	*Water . . . blue.* [11]	pure
1540 静	*Blue . . . contend.* Do not confuse with *calm* (FRAME 1147). [14]	quiet
1541 責	*Grow up . . . oyster.* [11]	blame
1542 績	*Thread . . . blame.* [17]	exploits

1543 積	**volume** *Wheat . . . blame*. This key word has to do with measurement, and should be kept distinct from the kanji for *quantity* (FRAME 177)—even though the meanings are similar. [16]
1544 債	**bond** *Person . . . blame*. The key word refers to financial **bonds.** [13]
1545 漬	**pickling** *Water . . . blame*. [14]
1546 表	**surface** *Grow up . . . rags*. This character represents the "outside" of a garment, just as the kanji for *back* (FRAME 399) depicted the "inside" or lining. [8]
1547 俵	**bag** Keep this kanji distinct from that for *sack* (FRAME 1006). Its elements are: *person . . . surface*. [10]
1548 潔	**undefiled** *Water . . . grow up . . . dagger . . . thread*. Do not confuse with *upright* (FRAME 55). [15]
1549 契	**pledge** *Grow up . . . dagger . . . St. Bernard dog*. The connotation of this character should be kept distinct from that for *vow* (FRAME 1133) and *promise* (FRAME 1362). [9]

1550 **consume**

喫 *Mouth . . . pledge.* [12]

1551 **harm**

害 *House . . . grow up . . . mouth.* [10]

1552 **control**

轄 *Car . . . harm.* Hint: the image of an auto going "out of *control*" may help keep this key word distinct from others like it, such as *manipulate* (FRAME 801). [17]

1553 **proportion**

割 *Harm . . . saber.* [12]

1554 **constitution**

憲 The key word refers to the fundamental guiding principles of a government or other organization. Its elements: *House . . . grow up . . . eyes . . . heart.* [16]

1555 **life**

生 A single *drop* added to the element for *grow up* gives us the character for **life**. [5]

* As a primitive, we may think of a microscopic *cell*, that miraculous unit that *grows up* to become a living being.

1556 **star**

星 *Sun . . . cell.* [9]

1557

surname

姓

Woman . . . cell. [8]

1558

sex

性

State of mind . . . cell. [8]

1559

animal sacrifice

牲

Cow . . . cell. [9]

1560

products

産

Vase . . . cliff . . . cell. [11]

1561

hump

隆

This character, used for everything from little **humps** of hills to camel **humps**, easily suggests the hunch on the pig's back and hind parts where the best cuts of meat are to be found (and hence the English expression for luxury, "living high off the hog.") The elements we have to work with are: *pinnacle . . . walking legs . . . cell.* [11]

*

bushes

丰

Whatever image you contrived for the character meaning *hedge* (FRAME 154), choose something different and clearly distinguishable for this primitive for **bushes**. The element itself differs from that for *grow up* only in the extension of the single vertical stroke beneath the final horizontal stroke and in the order of writing. Though we shall meet only one instance of it in this chapter and one more later on, it is worth noting that when this element appears on the side, the final stroke is sloped somewhat to the left: 丰. [4]

三 丰

1562 **summit**

峰 *Mountain . . . walking legs . . . bushes.* [10]

1563 **sew**

縫 *Thread . . . walking legs . . . bushes . . . road.* [16]

1564 **worship**

拝 *Fingers . . . bush . . .* suspended from the *ceiling.* [8]

1565 **longevity**

寿 *Bushes . . . glue.* [7]

1566 **casting**

鋳 *Metal . . . longevity.* As you probably guessed from the elements, the key word refers to the **casting** of metals. [15]

* **Christmas tree**

耒 The addition of the final two strokes to the element for *bushes* gives the sense of a *tree* that is also a *bush*. Hence, the **Christmas tree.** [6]

丰 耒

1567 **enroll**

籍 *Bamboo . . . Christmas tree . . . once upon a time.* [20]

*

夫

bonsai

The element for *bushes* has an extra stroke added (drawn from the point where the second and fifth strokes intersect when it "encloses" something beneath, otherwise from the point where the fourth and fifth strokes intersect) to give the image of the crutches Japanese gardeners use to hold up a tree that is being bent into shape. From there it is but a short leap to the small ***bonsai*** plants that imitate this art in miniature. [5]

一 二 三 夫 夫

1568

春

springtime

Bonsai . . . sun. [9]

1569

椿

camellia

Tree . . . springtime. [13]

1570

泰

peaceful

Bonsai . . . rice grains. [10]

1571

奏

play music

Bonsai . . . heavens. [9]

1572

実

reality

House . . . bonsai. [8]

*

丰

cornstalk

The element for *bushes* extended the vertical stroke beneath the final horizontal stroke; the **cornstalk** omits that final stroke

altogether, leaving only the **stalk** and the leaves bursting forth on all sides. [3]

一 二 キ

1573 奉 **dedicate**

Bonsai . . . cornstalk. Use a ritualistic, religious meaning. [8]

1574 俸 **stipend**

Person . . . observance. [10]

1575 棒 **rod**

Tree . . . observance. [12]

* 堇 **cabbage**

The *flower*, the *mouth*, and the element for *grow up* combine here to create the primitive for **cabbage**. [10]

艹 苫 堇

1576 謹 **discreet**

Words . . . cabbage. [17]

1577 勤 **diligence**

Cabbage . . . muscle. [12]

* 莫 **scarecrow**

By twisting the final two strokes of our *cabbage* into a pair of legs, we get a **scarecrow** with a *cabbage* for a head. [10]



1578 漢 **Sino-**

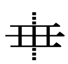
Water . . . scarecrow. The key word has come to refer to things Chinese in general, including the kanji themselves (for which this character is used). [13]

1579 嘆 **sigh**

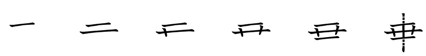
Mouth . . . scarecrow. [13]

1580 難 **difficult**

Scarecrow . . . turkey. [18]

*  **silage**

The drawing of this element is difficult to do smoothly, and should be practiced carefully. It is a pictograph of all sorts of plants and grasses thrown together to make **silage**. The vertical stroke is drawn here with a broken line to indicate that it will always double up with another primitive element's vertical stroke. [6]



1581 華 **splendor**

Flower . . . silage . . . needle. [10]

1582 垂 **droop**

A drop of . . . silage . . . walking stick . . . floor. The character is written in the order of its elements. [8]

1583 睡 **drowsy**

Eyes . . . droop. [13]

1584 錘 **spindle**

Metal . . . droop. [16]

1585 乗 **ride**

The simplest way to remember this character is by looking for the *wheat* in it, which doubles up with one stroke of *silage.* [9]

1586 剰 **surplus**

Ride . . . saber. [11]

Lesson 41

Only a few of the primitives relating to time and direction remain. It is to these that we turn our attention in this lesson.

1587 今 **now**

The final stroke of this kanji is a rare shape, which we have not met before and will only meet in this character and others that include it as a primitive. We are more accustomed to seeing it straightened out as part of other shapes—for instance, as the second stroke of *mouth.* If you need any help at all with this character, you may picture it as two hands of a clock pointing

to what time it is **now**. The element above it, *meeting*, should easily relate to that image. [4]

* We shall use *clock* as the primitive meaning of this character, in line with the above explanation.

1588 含 **include**

Clock . . . mouth. [7]

1589 吟 **versify**

As we have already learned characters for *poem* (FRAME 346), *chant* (FRAME 21), and *song* (FRAME 469), it is important to protect this key word with an image all its own. Its elements are the same as those above; only the position has changed: *mouth . . . clock*. [7]

1590 念 **wish**

Clock . . . heart. [8]

1591 琴 **harp**

A pair of *jewels . . . clock*. [12]

1592 陰 **shade**

Just as the *sunshine* (FRAME 1300) represents the masculine principle in nature (Yang), the **shade** stands for the feminine principle (Yin). Its elements are: *pinnacle . . . clock . . . rising cloud*. [11]

1593 予 **beforehand**

Think of this character as identical to the *halberd* (FRAME 1225) except that the final stroke has been omitted. Return to that

character and devise some image to take this difference into account. [4]

1594 序 **preface**

Cave . . . beforehand. [7]

1595 預 **deposit**

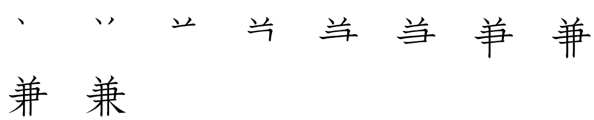
Beforehand . . . head. [13]

1596 野 **plains**

This character refers to rustic life and rustic fields primarily, and from there gets derived meanings. Its elements: *computer . . . beforehand.* [11]

1597 兼 **concurrently**

At the top we have *the animal horns* and the single horizontal stroke to give them something to hang onto. Below that, we see one *rake* with two handles. Finally, we see a pair of strokes splitting away from each of the handles, indicating that they are both splitting under the pressure. The composite picture is of someone holding down two jobs **concurrently**, using the same kit of tools to move in two different directions and ending up in a mess. Take the time to find this sense in the kanji and it will be easy to remember, despite initial appearances. [10]



1598 嫌 **dislike**

Woman . . . concurrently. [13]

1599 **sickle**

鎌

Metal . . . concurrently. [18]

1600 **self-effacing**

謙

Words . . . concurrently. [17]

1601 **bargain**

廉

Cave . . . concurrently. [13]

1602 **west**

西

To our way of counting directions, the **west** always comes fourth. So it is convenient to find the character for *four* in this kanji. But since we want only *one* of the *four* directions, the **west** adds the *one* at the top and sucks the *human legs* a bit out of their *mouth* in the process. [6]



* As a primitive, the meaning of *west* can be expanded to refer to the *Old West* of cowboy-movie fame, just as the meaning of the character for *east* was expanded into *the East.* Note, however, that in its primitive form the *legs* are straightened out and reach down to the bottom of the *mouth*. Hence, we get the shape 覀. With the exception of one kanji, given in the following frame, this element always appears at the top of its relative primitives.

1603 **value**

価

Person . . . Old West. [8]

1604 要	*Old West . . . woman.* [9]	need
1605 腰	*Part of the body . . . need.* [13]	loins
1606 票	*Old West . . . altar.* [11]	ballot
1607 漂	*Water . . . ballot.* [14]	drift
1608 標	*Tree . . . ballot.* [15]	signpost
1609 栗	*Old West . . . tree.* [10]	chestnut
1610 遷	*West . . . St. Bernard dog . . . snake . . . road.* [15]	transition
1611 覆	*West . . . restore.* [18]	capsize

1612 **smoke**

煙

Hearth . . . Old West . . . ground. [13]

1613 **south**

南

Belt . . . happiness. Note how the *belt* runs through the middle of *happiness.* [9]



1614 **camphor tree**

楠

Tree . . . south. [13]

1615 **offering**

献

South . . . chihuahua. [13]

Lesson 42

This next collection of characters is based on the primitive for *gates.* From there we shall go on to consider other elements related to entrances and barriers in general.

1616 **gates**

門

The pictograph of two swinging **gates** is so clear in this kanji that only its stroke order needs to be memorized. In case you

should have any trouble, though, you might doodle with the shapes on a piece of paper, taking care to note the difference in the stroke order of the two facing doors. The **gates** usually serve as an enclosure, and are written BEFORE whatever it is they enclose. [8]



* As a primitive, we shall continue to give it the meaning of *gates*, but recommend the image of swinging doors (like the kind once common at entrances to saloons) to distinguish it from the primitive for *door*.

1617 **question**

問 *Gates . . . mouth.* [11]

1618 **review**

閲 *Gates . . . devil.* Keep distinct from the notions of *inspection* (FRAME 1093), *revise* (FRAME 339), and *perusal* (FRAME 855). [15]

1619 **clique**

閥 *Gates . . . fell.* [14]

1620 **interval**

間 *Gates . . . sun/day*. This **interval** applies to time and space alike, but the latter is better for creating an image. [12]

1621 **simplicity**

簡 *Bamboo . . . interval.* [18]

1622 開	*Gates . . . two hands.* [12]	open
1623 閉	*Gates . . . genie.* [11]	closed
1624 閣	*Gates . . . each.* [14]	tower
1625 閑	*Gates . . . tree.* [12]	leisure
1626 聞	*Gates . . . ear*. Compare the story you invented for the kanji meaning **listen** (FRAME 827). [14]	hear
1627 潤	*Water . . . gates . . . king.* [15]	wet
1628 欄	*Tree . . . gates . . . east.* [20]	column
1629 闘	*Gates . . . table . . . glue*. Do not confuse with *contend* (FRAME 1154). [18]	fight

1630 **godown**

倉

The single *gate* is used here not in order to represent one *gate*, but many of them, indeed a *meeting of gates*. Add *mouth* (as an entrance here) and you end up with **godown**. That should help keep this character distinct from *storehouse* (FRAME 589). [10]

1631 **genesis**

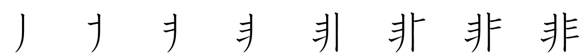
創

Godown . . . saber. [12]

1632 **un-**

非

This key word, a negating prefix, is a doodle of a heavy iron pole with bars extending in both directions, to create the picture of a jail cell. From there to "**un-**" is but a short step. [8]



* As a primitive, we shall draw on the explanation above for the meaning of *jail cell*.

1633 ***haiku***

俳

This character is used for the ***haiku***, the 17-syllable poem that is one of Japan's best-known literary forms. Its elements: *person . . . jail cell*. [10]

1634 **repudiate**

排

Fingers . . . jail cell. [11]

1635 **sad**

悲

Jail cell . . . heart. [12]

1636
guilt
罪 *Eye . . . jail cell.* [13]

1637
comrade
輩 *Jail cell . . . car.* [15]

1638
front door
扉 *Door . . . jail cell.* [12]

*
key
ユ

This element gets its name and meaning from its pictographic representation of a **key**. The shape should be familiar: it is none other than the third and fourth strokes of the kanji for *five*. [2]

㇆ ユ

1639
marquis
侯 *Person . . . key . . . dart.* Hint: the pun suggested by the pronunciation of the key word and the primitive for *key* may come in helpful. [9]

1640
climate
候 *Marquis . . . walking stick.* Note where the *walking stick* is positioned in this kanji. [10]

*
guillotine
夬 This element depicts a large, sharpened *key* coming down on the head of a criminal *St. Bernard.* [4]

ユ 尹 夬

1641 **decide**

決

The etymology of **decide** (de-cidere = cut off) will help here; the elements are: *water . . . guillotine.* [7]

1642 **cheerful**

快

State of mind . . . guillotine. [7]

* **locket**

韋

The vertical stroke added here (the third stroke) turns the primitive element for a *key* into a **locket**. Below that, we find a square container (the *mouth*) and *sunglasses with one of the lenses popped out.* Note that in the primitive element for **locket** the final vertical stroke of *sunglasses* reaches all the way through to touch the *mouth.* [10]

𠂉 吉 韋 韋

1643 **admirable**

偉

Person . . . locket. [12]

1644 **difference**

違

Locket . . . road. [13]

1645 **horizontal**

緯

Thread . . . locket. [16]

1646 衛 **defense**

Boulevard . . . locket. Do not confuse with *ward off* (frame 1302), *protect* (frame 997), *guard* (frame 186), or *safeguard* (frame 700). [16]

1647 韓 **Korea**

As with *Italy* (frame 1161) and *Africa* (frame 1295), this character simply abbreviates the full name of **Korea**. Its elements: *mist . . . locket*. [18]

Lesson 43

The next few primitives are only loosely related in the sense that they all have to do with qualities of material objects in one way or another.

1648 干 **dry**

It is best to see this kanji as a pictograph of a revolving circular clothesline (viewed from the side). Spin it around quickly in your mind's eye to give it the connotation of to **dry**. [3]

一 二 干

* The primitive meaning is *clothesline*.

1649 肝 **liver**

Part of the body . . . dry. [7]

1650 刊 **publish**

Dry . . . saber. [5]

1651 汗 **sweat**

Water . . . dry. [6]

1652 軒 **flats**

This kanji, a counter for houses, is made up of *cars . . . dry.* [10]

1653 岸 **beach**

Mountain . . . cliff . . . dry. [8]

1654 幹 **tree trunk**

Mist . . . umbrella . . . dry. The meaning of this key word extends beyond **tree trunks** to represent the main stem or line of anything from railway lines to managerial staffs. This should help distinguish it from the stories used earlier for *book* (FRAME 211) and *body* (FRAME 957), both of which made use of the image of a **tree trunk**, as well as the kanji for *trunk* (FRAME 182). [13]

---

* 亍 **potato**

Note how this element differs from *dry* in virtue of the small hook at the end of the third stroke. [3]



1655 芋 **potato**

Flowers . . . potato. [6]

1656 **eaves**

宇

House . . . potato. [6]

1657 **too much**

余

Umbrella . . . potato . . . little. The last stroke of *potato* and the first of *little* coincide in this character. [7]

* Since the phrase "*too much*" is overly abstract, we shall take the image of a *scale* whose indicator spins round and round on the dial because *too much* weight has been set on it. It will help to use this image in learning the kanji itself.

1658 **exclude**

除

Pinnacle . . . scale. [10]

1659 **gradually**

徐

Line . . . scale. [10]

1660 **confer**

叙

Scale . . crotch. The key word has to do with **conferring** ranks, titles, and awards. It should not be confused with *bestow* (FRAME 1246) or *impart* (FRAME 736). [9]

1661 **route**

途

Scale . . . road. [10]

1662 **diagonal**

斜

Scale . . . measuring cup. [11]

1663 **paint**

塗

Water . . . scale . . . ground. [13]

1664 **bundle**

束

In the same way that we saw the *sun* in the *tree* in the kanji for *east*, here we see a square container in the shape of a *mouth*. [7]

1665 **trust**

頼

Bundle . . . head. [16]

1666 **rapids**

瀬

Water . . . bundle . . . head. [19]

1667 **imperial order**

勅

In order to keep this character distinct from that for an *imperial edict* (FRAME 342), we must draw again on a pun. Think of the **order** here as a mail **order** or an **order** of pizza phoned in by the Emperor for delivery to the **imperial** palace. Then it will not be hard to put together *bundle* and *muscle* to form a story about an **imperial order**. [9]

1668 **alienate**

疎

Zoo . . . bundle. Note that the element for *zoo* is flattened out on the left just as *leg* (FRAME 1279) had been. This is the only time we will meet this form in this book. [12]

1669 **quick**

速

Bundle . . . road. [10]

1670 **organize**

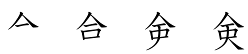
整

Bundle . . . taskmaster . . . correct. [16]

* **awl**

㑒

We include this element here because of its visible similarity to the element for *bundle*. Be sure to make a distinct image out of its composite ingredients: *meeting . . . mouth . . . person.* The stroke order follows the order of the elements exactly, but note how the *person* runs through the *mouth.* [8]



1671 **saber**

剣

Awl . . . saber. As we promised way back in FRAME 83, here at last is the kanji on which the primitive element of the same name is based. [10]

1672 **precipitous**

険

Pinnacle . . . awl. [11]

1673 **examination**

検

Tree . . . awl. [12]

1674 **frugal**

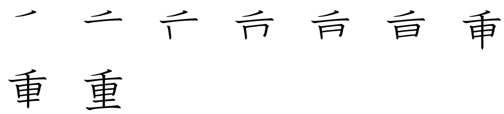
倹

Person . . . awl. [10]

1675 **heavy**

重

Thousand . . . ri. Note how the long vertical stroke doubles up to serve both elements. [9]



1676 **move**

動 *Heavy . . . muscle.* [11]

1677 **meritorious deed**

勲 *Move . . . oven fire.* So as not to confuse this kanji with the general character for *merit* (FRAME 1276), you may associate the key word with military decorations and medals of distinction, both of which it is used for. [15]

1678 **work**

働 *Person . . . move.* Do not confuse with *labor* (FRAME 860). [13]

1679 **species**

種 *Wheat . . . heavy.* [14]

1680 **collide**

衝 *Boulevard . . . heavy.* [15]

1681 **fragrant**

薫 *Flowers . . . heavy . . . oven fire.* Do not confuse with *incense* (FRAME 911) or *perfumed* (FRAME 493). [16]

Lesson 44

We may now pick up the remainder of the enclosure primitives, leaving only a few related to animals, which we will take up toward the end of the book, in Lesson 55. This lesson should give you a chance to review the general principles governing enclosures.

* 疒 **sickness**

The enclosure shown in this frame is composed of a *cave* with *ice* outside of it. It is used for a number of kanji related to **sickness.** If you want to picture a *cave*man nursing a hangover with an *ice*-pack, that should provide enough help to remember the shape of this element and its meaning. [5]



1682 病 **ill**

Sickness . . . third class. [10]

1683 痴 **stupid**

Know . . . sickness. [13]

1684 痘 **pox**

Sickness . . . beans. [12]

1685 症 **symptoms**

Sickness . . . correct. [10]

1686 **rapidly**

疾

Be sure to keep this character distinct from *quick* (FRAME 1669) and *swift* (FRAME 280). Picture a succession of poison *darts* (the sort that inflict *sickness*) flying out **rapid**-fire from a blowgun, so that "**rapid**-fire" can conjure up the proper image. [10]

1687 **diarrhea**

痢

Sickness . . . profit. [12]

1688 **tired**

疲

Sickness . . . pelt. [10]

1689 **epidemic**

疫

Sickness . . . missile. [9]

1690 **pain**

痛

Sickness . . . chop-seal . . . utilize. [12]

1691 **mannerism**

癖

Sickness . . . ketchup. [18]

---

* **box**

匚

This enclosure, open at the right, represents a **box** lying on its side. When it is not used as an enclosure, its form is cramped to look like this: 𠃊. You may distinguish its meaning by picturing it then as a very small **box**. [2]

一 匚

1692 **hide**

匿

Box . . . young. [10]

匚 匿

1693 **artisan**

匠

Box . . . ax. [6]

1694 **doctor**

医

Box . . . dart. [7]

1695 **equal**

匹

Box . . . human legs. [4]

1696 **ward**

区

The **ward** referred to here is a subdivision of a large city. Its elements: *box . . . sheaves.* When used as a primitive element, it may be helpful at times to break it up into these same composite elements. [4]

1697 **hinge**

枢

Tree . . . ward. [8]

1698 **assault**

殴

Ward . . . missile. [8]

1699 **Europe**

欧

Ward . . . yawn. Like the kanji of FRAME 1647, this character is an abbreviation of the name of a geographical region. [8]

1700 **repress**

抑

Fingers . . . box . . . stamps. [7]

1701 **faceup**

仰

This character is used both for lying on one's back *faceup*, and for looking up to someone with respect and awe. Its elements: *person . . . box . . . stamps*. [6]

1702 **welcome**

迎

Box . . . stamps . . . road. [7]

* **teepee**

癶

The dots at the top of this tent are the wooden poles protruding outside the canvas walls of a **teepee**. [5]



1703 **ascend**

登

Teepee . . . table. Do not confuse with *rise up* (FRAME 43). [12]

1704 **lucidity**

澄

Water . . . ascend. [15]

1705 **discharge**

発

This key word refers to the **discharging** of guns, trains, people, and even words. The elements: *teepee . . . two . . . human legs*. Contrast the writing with FRAME 59. [9]

1706 **abolish**

廃

Cave . . . discharge. [12]

---

* **pup tent**

尞

The *St. Bernard dog* and its overlapping with the element for *teepee* are enough to suggest the meaning of this primitive element: a **pup tent**. The combination of *sun* and *little* at the bottom can mean a *little* opening or flap through which the *sun* shines in the morning to let you know it's time for getting up. [12]



1707 **colleague**

僚

Person . . . pup tent. Choose some connotation of the key word that will keep it distinct for you from *companion* (FRAME 19), *friend* (FRAME 704), *consort* (FRAME 1203), and *comrade* (FRAME 1637). [14]

1708 **dormitory**

寮

House . . . pup tent. [15]

1709 **heal**

療

Sickness . . . pup tent. [17]

Lesson 45

We come now to a class of elements loosely associated with the notion of shape and form. We then append what remains of elements having to do with color.

* 彡	**shape**	The three simple strokes of this element actually represent the form or **shape** of the hair of one's beard. But we keep the simple sense of a **shape**, or its verb "to **shape**," in order to avoid confusion later when we meet an element for *hair*. When using this element, be sure to visualize yourself **shaping** the thing in question, or better still, twisting it out of **shape**. [3]
1710 彫	**carve**	The two primitives here, *circumference* and *shape*, belong naturally to the special connotations that differentiate **carving** from *engraving* (see FRAME 1521). [11]
1711 形	**shape**	*Two hands . . . shape.* [7]
1712 影	**shadow**	*Scenery . . . shape.* [15]
1713 杉	**cedar**	*Tree . . . shape.* [7]

1714 **coloring**

彩 *Fledgling . . . shape.* [11]

1715 **patent**

彰 *Badge . . . shape.* The key word is synonymous with “clear” or “openly expressed.” [14]

1716 **lad**

彦 *Vase . . . cliff . . . shape.* [9]

立 产 彦

1717 **face**

顔 *Lad . . . head.* [18]

1718 **ought**

須 *Shape . . . head.* This is the only time that *shape* is placed to the left of its relative element, the *head*. [12]

1719 **swell**

膨 *Part of the body . . . drum . . . shape.* Compare *expand* (FRAME 1118). [16]

1720 **visit**

参 *Elbow . . . St. Bernard dog . . . shape.* [8]

1721 **wretched**

惨

A state of mind . . . nonplussed. [11]

1722 **discipline**

修

Person . . . walking stick . . . taskmaster . . . shape. [10]

1723 **rare**

珍

Jewel . . . umbrella . . . shape. [9]

1724 **checkup**

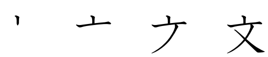
診

Words . . . umbrella . . . shape. The key word refers to a medical examination. [12]

1725 **sentence**

文

Under the familiar *top hat* we see a crisscross pattern or design, like that found on woodwork or garments. This should make an ugly enough image to help remember it. It can be associated with **sentence** by thinking of a **sentence** as a grammatical pattern. [4]



* The primitive meaning for this character will be *plaid*, the familiar crisscross pattern frequently used in textiles.

1726 **vis-à-vis**

対

Plaid . . . glue. [7]

1727

family crest

紋

Thread . . . plaid. [10]

1728

mosquito

蚊

Insect . . . plaid. [10]

*

fenceposts

丿丨

This element means just what it looks like: two **fenceposts**. They enclose whatever comes between them, as distinct from a pair of *walking sticks* (see FRAME 250). [2]

1729

adjusted

斉

Plaid . . . fenceposts . . . two. Do not confuse with *just so* (FRAME 388). [8]

1730

dose

剤

Adjust . . . saber. Think of this as a **dose** of medicine. [10]

1731

finish

済

Water . . . adjust. Do not confuse with *complete* (FRAME 97), *end* (FRAME 1352), or *perfect* (FRAME 187). [11]

1732

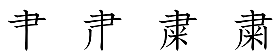
purification

斎

Plaid . . . fenceposts . . . altar. This is a “religious” **purification**, which distinguishes it from the simple kanji for *pure* (FRAME 1539). [11]

1733 粛 **solemn**

Sieve . . . fenceposts. Take special care in writing this character, even though it follows the general rules we learned back in FRAME 4. [11]



*  **sparkler**

As the pictograph itself immediately suggests, this element depicts spreading out or scattering from a focal point. To capture this meaning, we choose the image of a **sparkler**. It will often have another primitive put at its center point. [4]



1734 塁 **bases**

The kanji of this frame refers to the four **bases** that are placed at the corners of a baseball infield. The elements: *field . . . sparkler . . . ground.* [12]

1735 楽 **music**

Dove . . . sparkler . . . tree. [13]

1736 薬 **medicine**

Flowers . . . music. [16]

1737 率 **ratio**

Mysterious . . . sparkler . . . ten. Do not confuse with *proportion* (FRAME 1553). [11]

1738 **astringent**

渋

Water . . . footprint . . . sparkler. [11]

1739 **vicarious**

摂

Fingers . . . ear . . . sparkler. Do not confuse with *substitute* (FRAME 1005). [13]

1740 **center**

央

The elements depict a *St. Bernard* with its head and paws keeping their stick-like form, but with the middle or **center** of its body filled out in a box-like shape. [5]

1741 **England**

英

Flowers . . . center. This is another abbreviation used to identify a country by the pronunciation of the kanji. [8]

1742 **reflect**

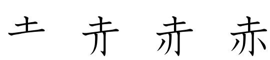
映

Sun . . . center. [9]

1743 **red**

赤

Ground . . . dagger . . . little. The two strokes of the *dagger* take the place of the middle stroke of *little*. [7]



* As a primitive on the left, this kanji keeps the same form. Elsewhere, the first two strokes are abbreviated to a single dot, giving us 亦. This latter form will take the meaning of an *apple*.

1744 赦	*Red . . . taskmaster.* [11]	pardon
1745 変	*Apple . . . walking legs.* [9]	unusual
1746 跡	*Wooden leg . . . apple.* [13]	tracks
1747 蛮	*Apple . . . insects.* [12]	barbarian
1748 恋	*Apple . . . heart.* [10]	romance
1749 湾	*Water . . . apple . . . bow.* [12]	gulf
1750 黄	*Salad . . . sprout . . . animal legs.* [11]	yellow
1751 横	*Tree . . . yellow.* [15]	sideways

* 巴	**mosaic**	This element is shaped roughly like the *snake*, but pay attention to the difference when writing it. [4] ㄱ 㔾 コ 巴
1752 把	**grasp**	*Fingers . . . mosaic.* [7]
1753 色	**color**	*Bound up . . . mosaic.* [6]
1754 絶	**discontinue**	*Thread . . . color.* [12]
1755 艶	**glossy**	*Bountiful . . . color.* [19]
1756 肥	**fertilizer**	*Flesh . . . mosaic.* [8]

Lesson 46

A NUMBER OF CONTAINERS of various sorts can be gathered together here. Most of them have limited use as primitives, but none of them should cause any particular difficulty.

1757 **sweet**

甘

This kanji is a pictograph of a small wicker basket. (The extra short stroke in the middle helps keep it distinct from the character for *twenty*.) All one needs to add is some image of **sweet** cakes or breads carried in the basket, and the union of picture and meaning is complete. Take care not to confuse with *candy* (FRAME 1122). [5]



* As a primitive, the pictograph's meaning of a *wicker basket* is used, a small one like the kind used for picnics.

1758 **navy blue**

紺

Thread . . . wicker basket. [11]

1759 **so-and-so**

某

The key word here refers to the adjective for an unspecified person or thing. Its elements: *wicker basket . . . tree.* [9]

1760 **conspire**

謀

Words . . . so-and-so. [16]

1761 **mediator**

媒

Woman . . . so-and-so. [12]

✶ **bushel basket**

其

As the two *legs* at the bottom suggest, this **bushel basket** is a large container, standing on the floor. Its first four strokes indicate that it is made of wicker, much like the small *wicker basket* treated immediately above. To put something inside of the **bushel basket**, the legs at the bottom are attached to the final horizontal stroke and extended to make a kind of enclosure. [8]

甘 甚 其

1762 **deceit**

欺

Bushel basket . . . yawn. [12]

1763 **chess piece**

棋

Tree . . . bushel basket. [12]

1764 **national flag**

旗

Banner . . . bushel basket. [14]

1765 **period**

期

Bushel basket . . . month. As the *month* indicates, this has to do with **periods** of time. [12]

1766 **Go**

碁

Bushel basket . . . stones. The key word refers to the Japanese game played with black and white colored *stones* on a lined board. [13]

1767 **fundamentals**

基

Bushel basket . . . soil. [11]

1768 **tremendously**

甚

Bushel basket . . . equal. Note how the first stroke of *equal* doubles up with the sixth stroke of the *bushel basket,* and how the *animal legs* of the *bushel basket* are dropped to make room for the *human legs* of *equal.* [9]

1769 **intuition**

勘

Tremendously . . . muscle. [11]

1770 **withstand**

堪

Soil . . . tremendously. [12]

* **purse**

By adding a single stroke at the bottom of the kanji for *in*, we get a sort of pictograph of a **purse.** [5]

1771 **precious**

貴

Purse . . . shells. [12]

1772 遺

bequeath

Precious . . . road. [15]

1773 遣

dispatch

This kanji takes away the *maestro's* baton and replaces it with a *purse*. The *road* represents his being **dispatched** on his way as an obvious misfit. You will remember that when he did have his baton, he was being *chased* down the road by his fans. All of which shows what a difference a single stroke can make! [13]

1774 舞

dance

The top two strokes show someone *reclining*, and the next six are a pictograph of an oaken *tub* ribbed with metal strips, like the kind once used for bathing. At the bottom, the *sunglasses* round off the character. [15]



1775 無

nothingness

This character is the Japanese character for the supreme philosophical principle of much Oriental thought: **nothingness**. Make use of the oaken *tub* from the previous frame, and add to that the *oven fire* at the bottom. [12]

Lesson 47

The several primitives we turn to next are all related to the position and disposition of things. The classification is somewhat arbitrary since we are getting hard pressed to organize the leftover primitives into tidy categories. In addition, from this lesson on, most references to key words with possibly confusing similarities will be omitted. Try to think of them yourself as you are going through these characters.

* 且	The pictographic representation in the primitive shown here is a small stand with horizontal **shelves**. Thus we give it the general meaning of a **shelf**. It differs from the kanji and primitive for an *eye* only in its final stroke, which extends beyond the two vertical strokes at both ends. Think of it as a **shelf** for special keepsakes or a glass bureau for knickknacks, keeping it distinct from the kanji we learned in FRAME 202. [5]	shelf
1776 組	*Thread . . . shelf.* [11]	association
1777 粗	*Rice . . . shelf.* [11]	coarse
1778 租	*Wheat . . . shelf.* [10]	tariff
1779 祖	*Altar . . . shelf.* [9]	ancestor

1780 阻 **thwart**

Pinnacle . . . shelf. [8]

1781 査 **investigate**

Tree . . . shelf. [9]

1782 助 **help**

Shelf . . . power. The reason why the *shelf* appears on the left here is that the right side is the normal position for *power*, the stronger primitive. Indeed, the only exception in all the kanji is the character for *add* (FRAME 867). [7]

1783 宜 **best regards**

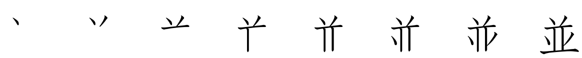
This kanji, a polite way of expressing one's **best regards** to another. Its elements: *house . . . shelf.* [8]

1784 畳 **tatami mat**

Rice field . . . crown . . . shelf. [12]

1785 並 **row**

This character represents a slightly stylized duplication of the kanji for *stand*. By lengthening the sixth and seventh strokes, you will see how this is done. [8]



* The primitive meaning remains the same as that of the kanji, but special attention has to be given to the varieties of shape this element can undergo. It is the most difficult one you will meet in this book. When it appears BENEATH its relative

primitive, the top two strokes are omitted, and the first horizontal stroke is doubled up with the bottom horizontal stroke of the element above it, wherever possible: 亚. ATOP its relative primitive, it can keep its kanji shape. When it does not, the top three strokes are removed and all of them are replaced BELOW the primitive's bottom line: 业. We shall acknowledge this latter transformation by changing its meaning to *upside down in a row*.

1786 **universal**

普

Row . . . sun. [12]

1787 **musical score**

譜

Words . . . universal. [19]

1788 **damp**

湿

Water . . . sun . . . row. [12]

1789 **appear**

顕

Sun . . . row . . . heads. [18]

1790 **slender**

繊

Thread . . . Thanksgiving . . . row. [17]

1791 **spirits**

霊

Rain . . . two . . . row. This character will refer only to the inhabitants of the "**spirit** world," and not to moods or temperaments, for which we will learn another character in FRAME 1885. [15]

1792 **profession**

業

In a row upside down . . . not yet. [13]



1793 **slap**

撲

Fingers . . . upside down in a row . . . husbands. [15]

1794 **me**

僕

This key word is yet another synonym for "I," somewhat more familiar in tone. As a rule, it is a word that boys and men use to refer to themselves. Its elements: *person . . . husbands . . . in a row upside down*. [14]

1795 **together**

共

Salad . . . animal legs. [6]

* The primitive retains the meaning of *together*. Imagine things *strung together* like fish on a line, beads on a thread, or whatever. The main thing is to avoid putting them in a straight row, which would confound this element with the previous one. As we saw with *bushel basket*, this primitive can join its legs to the final horizontal stroke and stretch them to form an enclosure.

1796 **submit**

供

Submit here is a transitive verb, meaning to offer or present. Its elements: *person . . . strung together*. [8]

1797 異	*Brains . . . together.* [11]	uncommon
1798 翼	*Feathers . . . uncommon.* [17]	wing
1799 洪	*Water . . . strung together.* [9]	deluge
1800 港	*Deluge . . . snakes.* [12]	harbor
1801 暴	*Sun . . . strung together . . . rice grains.* [15]	outburst
1802 爆	*Fire . . . outburst.* [19]	bomb
1803 恭	*Strung together . . . valentine.* [10]	respect
1804 選	Two *snakes . . . strung together . . . road.* [15]	elect

1805 **Mr.**

殿 *Flags . . . strung together . . . missile.* [13]

Lesson 48

This next lesson is composed of characters whose primitives are grouped according to shape rather than meaning. Each of them makes use, in one way or another, of squares and crossing lines. While this might have brought confusion earlier, we know enough primitives at this stage to introduce them together without risking any confusion.

1806 **well**

井 Recalling that there are no circular strokes, and that the shape of the square and the square within a square (frame 586) have already been used, it should be relatively easy to see how this character can be consider a pictograph of a **well**. [4]

一 二 ⺘ 井

1807 **surround**

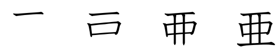
囲 *Well . . . pent in.* [7]

1808 **till**

耕 *Christmas tree . . . well.* [10]

1809 亜 **Asia**

In this kanji, the abbreviation for **Asia**, you should be able to see the character for *mouth* behind the Roman numeral II. [7]

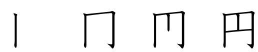


1810 悪 **bad**

Asia . . . heart. [11]

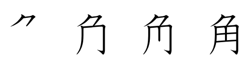
1811 円 **circle**

This kanji, also used for Yen, is one you are not likely to need to study formally, since you can hardly get around in Japan without it. The connection is that the yennies, like pennies, are **circular** in shape. In any case, the elements are: *glass canopy . . . walking stick . . . one.* [4]



1812 角 **angle**

Bound up . . . glass canopy . . . walking stick . . . two. If you write the character once, you will see why we avoided using the element for *soil*, which would prompt you to write it in improper order. [7]



* As a primitive, imagine the tool used by draftsmen and carpenters to draw right-*angles.*

1813 触 **contact**

Angle . . . insect. [13]

1814 **unravel**

解

Angle . . . dagger . . . cow. [13]

1815 **again**

再

Jewel . . . with a *belt* hung on it. Note how the *belt* is drawn right after the first stroke of *jewel.* [6]



---

* **funnel**

冓

Celery . . . again. [10]



1816 **lecture**

講

Words . . . funnel. [17]

1817 **subscription**

購

Shells . . . funnel. The key word is meant to suggest magazine **subscriptions** and the like. [17]

1818 **posture**

構

Tree . . . funnel. [14]

1819 **gutter**

溝

Water . . . funnel. [13]

*
冊

scrapbook

Glass canopy . . . flower. It is most rare to see the *flower* come under its relative element. Note how it is straightened out to fill the space available. [5]



1820
論

argument

Words . . . meeting . . . scrapbook. The **argument** connoted by the key word is a process of academic reasoning, not a personal quarrel or spat. [15]

1821
倫

ethics

Person . . . meeting . . . scrapbook. [10]

1822
輪

wheel

Car . . . meeting . . . scrapbook. [15]

1823
偏

partial

Person . . . door . . . scrapbook. [11]

1824
遍

everywhere

Door . . . scrapbook . . . a *road*. [12]

1825
編

compilation

Thread . . . door . . . scrapbook. [15]

1826 **tome**

冊

This key word is a counter for books. It differs from *scrapbook* both in the writing order and in the extension of the second horizontal stroke. [5]



1827 **code**

典

We introduce this character here because of its connection to the book-related kanji treated above. It is based on the character for *bend* (FRAME 1172), whose last stroke is lengthened to coincide with the first stroke of the element for *tool.* [8]

Lesson 49

A FEW PRIMITIVES HAVING to do with groupings and classifications of people remain to be learned, and we may bring them all together here in this short lesson.

1828 **family name**

氏

Pay close attention to the stroke order of the elements when learning to write this character. The elements: a long *drop* . . . *fishhook* . . . a *one* (here written right to left) . . . *fishhook*. [4]



1829 **paper**

紙 *Thread . . . family name.* [10]

1830 **marriage**

婚 *Woman . . . family name . . . day.* [11]

* **calling card**

氏 *Family name . . . floor.* [5]

1831 **lower**

低 *Person . . . calling card.* [7]

1832 **resist**

抵 *Fingers . . . calling card.* [8]

1833 **bottom**

底 *Cave . . . calling card.* [8]

1834 **people**

民 In place of the *drop* at the start of the character for *family name*, we have a *mouth*, which makes you think of the "vox populi." [5]



1835 **sleep**

眠 *Eyes . . . people.* [10]

*

甫

dog tag

This primitive refers to all sorts of identification tags, but **dog tag** is chosen for its descriptiveness. On the top we see the *arrowhead*, joined to the *screwdriver* below by the lengthened vertical stroke. [7]

一 冂 冃 甫 甫

1836

捕

catch

Flowers . . . dog tag. [10]

1837

浦

bay

Water . . . dog tag. [10]

1838

蒲

bullrush

Flowers . . . bay. [13]

1839

舗

shop

Cottage . . . dog tag. The key word refers to the noun, not the verb. [15]

1840

補

supplement

Cloth . . . dog tag. [12]

*

阝

city walls

On the left, and rather more pressed in its form, this element meant the high spot of a village, or its *pinnacle.* On the right side, in the form shown here, it means the lowest part of the

city, around which its walls rise up as a protection against invaders. Hence we nickname this element: **city walls.** [3]

1841 residence

邸 *Calling card . . . city walls.* [8]

1842 enclosure

郭 *Receive . . . city walls.* [11]

1843 county

郡 *Old boy . . . city walls.* [10]

1844 outskirts

郊 *Mingle . . . city walls.* [9]

1845 section

部 *Muzzle . . . city walls.* [11]

1846 metropolis

都 *Someone . . . city walls.* [11]

1847 mail

郵 *Droop . . . city walls.* [11]

1848 home country

邦 *Bushes . . . city walls.* [7]

1849 郷	*Cocoon . . . silver . . . city walls.* [11]	hometown
1850 響	*Hometown . . . sound.* [20]	echo
1851 郎	*Halo . . . city walls.* [9]	son
1852 廊	*Cave . . . son.* [12]	corridor

Lesson 50

In this lesson we simply present an assortment of leftover primitives that were not introduced earlier for want of a proper category or because we had not enough elements to give sufficient examples of their use.

* 𠂆 **drag**

Althoughnot a pictograph in the strict sense, this primitive depicts one stroke pulling another along behind it. Note how it differs from *cliff* and *person* because of this **dragging** effect,not to mention the fact that the first stroke is written right to left, almost as if it were a long *drop*. When this element comes under a different element, the strokes are drawn apart like this: ⺀. [2]



1853 **shield**

盾

Dragging . . . ten eyes. [9]

1854 **sequential**

循

Line . . . shield. [12]

1855 **faction**

派

Water . . . drag . . . rag. Back in FRAME 1048 we indicated that this latter radical would come up once again, as it does in this and the following two frames. [9]

1856 **vein**

脈

Part of body . . . drag . . . rag. [10]

1857 **masses**

衆

Blood . . . drag . . . rag. [12]

1858 **parcel post**

逓

Drag . . . cornstalk . . . belt . . . road. [10]

1859 **grade**

段

The kanji connoting rank or class shows us a new element on the left: the familiar primitive for *staples* with an additional stroke cutting through the vertical stroke. It is easiest in these cases to make a primitive related to what we already know. Hence, we call it a *staple gun*. To the right, *missile.* [9]



1860 **forge**

鍛

Metal . . . grade. [17]

1861 **empress**

后

Drag . . . one . . . mouth. [6]

* **clothes hanger**

𠃌

This element, which looks something like a backwards *hook*, we will call a **clothes hanger.** Used as an enclosure, it begins further to the left. [1]

1862 **phantasm**

幻

Cocoon . . . clothes hanger. [4]

1863 **director**

司

Clothes hanger . . . one . . . mouth. [5]

1864 **pay respects**

伺

This honorific form of *call on* (FRAME 495) is made up of: *person . . . director*. [7]

1865 **parts of speech**

詞

The key word, **parts of speech**, refers to nouns, verbs, adjective, adverbs, and so on. The elements: *words . . . directors.* [12]

1866 **domesticate**

飼

Eat . . . director. The sense is of rearing of animals. [13]

1867 **heir**

嗣

Mouth . . . scrapbook . . . director. [13]

1868 **boat**

舟

After the *drop* and the *glass canopy*, we come to a combination of three strokes that we met only once before, in the character for *mama* (FRAME 101). The pictographic meaning we gave it there has no etymological relationship to this character, but use it if it helps. [6]



1869 **liner**

舶

The type of *boat* connoted by this key word is a large ocean-going **liner**. The important thing here is to work with the elements *boat* and *dove* to make an image distinct from that of the former frame. Don't count on size alone to distinguish the *boat* from the **liner**. [11]

1870 **navigate**

航

Boat . . . whirlwind. [10]

1871 **carrier**

般

Boat . . . missile. [10]

1872 **tray**

盤 *Carrier . . . dish.* [15]

1873 **conveyor**

搬 *Fingers . . . carrier.* [13]

1874 **ship**

船 *Boat . . . gully.* [11]

1875 **warship**

艦 *Boat . . . oversee.* [21]

1876 **rowboat**

艇 *Boat . . . courts.* [13]

1877 **melon**

瓜 The only thing that distinguishes this from the *claw* is the addition of the *elbow* (drawn with 3 strokes) in the middle. [5]



1878 **arc**

弧 *Bow . . . melon.* [8]

1879 **orphan**

孤 *Child . . . melon.* [8]

Lesson 51

As we said we would do back in Lesson 28, we now leave the beaten path to gather up those characters left aside because they form exceptions to the rules and patterns we have been learning. The list is not large and has a number of repeating patterns. Aside from the few others we shall interpose in the next section where they belong, and three characters appended at the very end, this will complete our collection of special characters. This is probably the most difficult lesson of the book.

1880 繭 **cocoon**

Though it's a good thing that the primitive for **cocoon** has been radically abbreviated from this, its full form as a kanji, the story it holds is a charming one. The silkworm (*insect*) eats the leaves of the mulberry bush (the *flowers*), digests them and transforms them into *thread* with which it spins about itself, in mystic wisdom, its own coffin (the *hood*). The dividing line that separates the two elements helps the picture of the little worm cutting itself off from contact with the outside world, but as a character stroke, it is a clear exception. [18]



1881 益 **benefit**

What we have poised over the *dish* here is a pair of *animal horns* that are attached to a pair of *animal legs* by a single horizontal stroke. [10]



1882 暇 **spare time**

The element for *day* on the left is logical enough. Next to it we see *staples* being held in *mouth* (one stroke is doubled up),

indicating working in one's hobby or handicrafts at home on one's **spare time**. The small *box* at the top right is facing backwards, or more properly "inside out." Finally, we have the *crotch* at the bottom. [13]



1883

敷

spread

At the top we have the *arrowhead* whose vertical line joins it to the *rice field* (or *brains*) below it. Beneath it, the *compass*; and to the right, the *taskmaster*. [15]



1884

来

come

This odd but common kanji is built up of the character for *not yet* into which a pair of *animal horns* has been inserted. [7]



1885

気

spirit

The **spirit** in this character refers to the changeable moods and airs of one's personality as well as to the more essential combination of vital forces that distinguish things and individuals one from the other. Its elements are: *reclining . . . floor . . . fishhook . . . sheaf*. Do not confuse with *spirits* (FRAME 1791). [6]

1886

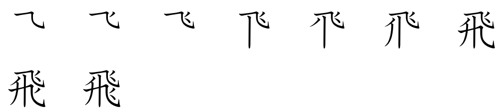
汽

vapor

Think of this character as a sibling of that for *spirit*. Simply replace *sheaves* with drops of *water* on the left in order to get *vapor*. [7]

1887 飛 **fly**

The two *large hooks* have little propellers (the two *drops* on each *hook*) attached to them for **flying**. Beneath is the *measuring box*, which serves as the body of this **flying** contraption. The stroke order will cause some problems, so take care with it. [9]

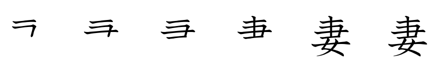


1888 沈 **sink**

The technique for **sinking** used in this kanji is unique. Rather than the biblical image of tying a millstone about the victim's neck, here we see a *crown* tied about one *leg* before the unfortunate party is tossed into the *water*. [7]

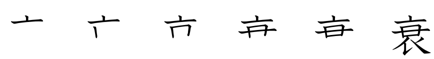
1889 妻 **wife**

Ten . . . rakes . . . woman. [8]



1890 衰 **decline**

Let this key word connote the **decline** and fall of the Roman Empire. It shows a fellow in a *top hat* and *scarf*, trying hard to look happy by putting a *walking stick* in his *mouth* sideways to twist his face into a grotesque but semipermanent smile. [10]



1891 衷 **inmost**

Between the *top hat* and the *scarf* you will see the character for *in* which is truncated at the bottom so as not to interfere with

the *scarf*. You can think of this character forming as a pair with that of the former frame: there the *in* (the *walking stick* in the *mouth*) was set on its side; here it is set upright. [10]



1892 **mask**

面

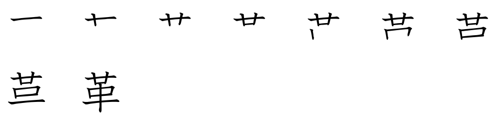
Imagine a **mask** over your head with *eyes* not only peeping out of the normal place, but all over the head, a *hundred* in all (the element for *eye* displacing the fifth stroke of that for *eye*). [9]



1893 **leather**

革

After the *flowers* at the top (painted on the **leather** for decoration), we see the element for *car* with the middle stroke left out. Think of the seats having been taken out so that they can be reupholstered with this decorated **leather**. [9]



1894 **shoes**

靴

Leather . . . change. [13]

1895 **hegemony**

覇

Old West . . . leather . . . moon. [19]

1896 声 **voice**

The *samurai* at the top is familiar enough. The combination beneath, which looks like a *flag* with a line running through it, is not. Try to devise some way to take note of it, and pay attention to the writing. [7]



1897 呉 **give**

The complex of strokes in this kanji is unusual and difficult, because of the fourth stroke, which is rare (see FRAMES 33 and 34). The *mouth* and *tool* are already familiar. [7]



1898 娯 **recreation**

Woman . . . give. [10]

1899 誤 **mistake**

Words . . . give. [14]

1900 蒸 **steam**

The *flower* at the top and the *floor* with the *oven fire* beneath are familiar. The problem is what comes in between. It is formed by the character for *complete,* whose vertical stroke doubles up as the first stroke of *water*. [13]



1901 **acquiesce**

承

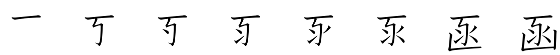
The sense of passive acceptance or reception of information is contained in this key word. The form is based on the middle portion of the preceding character, with three additional strokes, best thought of as the kanji for *three.* [8]



1902 **bin**

函

This is the character from which the element for *box* derives. Within it comes the element for *snare,* with the *sparkler* surrounding it. [8]



1903 **poles**

極

The **poles** this key word refers to are the extremities of the earth or the terminals of an electric field. The elements are: *tree . . . snare . . . mouth . . . crotch . . . floor.* [12]



Lesson 52

The final grouping of kanji revolves about elements related to animals. It is a rather large group, and will take us all of four lessons to complete. We begin with a few recurring elements related to parts of animal bodies.

1904 牙 **tusk**

If you play with this primitive's form with pencil and paper, you will see that it begins with a *box*-like shape, and ends with the final two strokes of the *halberd*, a convenient combination for the **tusk** protruding from the mouth of an animal. [4]

一 𠂉 (stroke order) 牙

1905 芽 **bud**

Flowers . . . tusk. [7]

1906 邪 **wicked**

Tusk . . . city walls. [7]

1907 雅 **graceful**

Tusk . . . an old turkey. [12]

* 釆 **animal tracks**

Having already met the primitive for human *footprints*, we now introduce the one for **animal tracks**. Its elements are simply: *a drop of . . . rice.* [7]

1908 釈 **explanation**

Animal tracks . . . shakuhachi. [11]

1909 番 **turn**

This key word has been chosen for its overlay of several meanings similar to those of the kanji: a **turn** of duty, a round, a

number, and so forth. Its composite elements: *animal tracks . . . rice field.* [12]

* As a primitive element, we choose the image of a pair of *dice* which it is your *turn* to throw.

1910 審 **hearing**

The **hearing** referred to in this character relates to trials in the courts. The elements: *house . . . dice.* [15]

1911 翻 **flip**

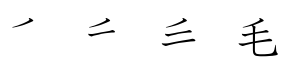
Dice . . . feathers. [18]

1912 藩 **clan**

Flowers . . . water . . . dice. [18]

1913 毛 **fur**

This character simply reverses the direction of the final stroke of *hand* to produce **fur**. If you reverse your *hand* and put its palm down, you will have the side on which **fur** grows. [4]



1914 耗 **decrease**

Christmas tree . . . fur. [10]

1915 尾 **tail**

Flag . . . fur. [7]

*

乇

lock of hair

This element is clearly derived from that for *fur*. By leaving out the second stroke, we get simply a **lock of hair**. [3]

1916

宅

home

House . . . lock of hair. [6]

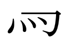
1917

託

consign

Words . . . lock of hair. [10]

*



tail feathers

So as not to confuse this primitive element with the character for *feathers*, think of the extravagant **tail-feather** plumage of the peacock. The form itself is too pictographic to need breaking down further. [5]



1918

為

do

This character rightly belongs to the previous lesson, but we held it until now because of the final element, the *tail feathers.* After the *drop* at the outset, the next three strokes are completely novel and should be given special attention. [9]



1919

偽

falsehood

Person . . . do. [11]

*



hairpin

Here we have a quasi-pictograph of the colorful and decorated clips used to bind up long hair. Note its similarity to the *scarf*, which differs only by the addition of one stroke. [4]

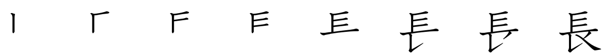


1920

長

long

In line with the story of the preceding frame, the *hair* that needs the *hairpin* is **long.** [8]



* The primitive of this kanji has two more shapes in addition to that of the kanji itself. Above its relative primitive, it is abbreviated to the form 镸 and will mean *hair*. Further abbreviated to , it will mean the long, mangy *mane* of an animal.

1921

張

lengthen

Bow . . . long. [11]

1922

帳

notebook

Towel . . . long. [11]

1923

脹

dilate

Flesh . . . long. [12]

1924

髪

hair of the head

Hair . . . shape . . . friend. [14]

1925 **unfold**

展

Flag . . . salad . . . hairpin. [10]

1926 **miss**

喪

Soil . . . two *mouths . . . hairpin.* Hint: see *spit* (FRAME 151). The key word carries the wide range of meanings readily associated with it: error, loss, absence, and so on. [12]

Lesson 53

We turn now to the animals themselves, beginning with the smaller animals. Because we shall meet a fair number of limited-use primitives, this lesson will supply a larger than normal number of stories in complete or semicomplete form.

* **owl**

⺍

We have already met these three strokes before. When they come under another stroke, they represent a *claw*, and thence a *vulture.* And when placed atop a roof structure, they create a *schoolhouse.* The **owl** has something to do with both: it is a bird of prey, and it has come to be associated in the popular imagination with learning. [3]

1927 **nest**

巣

Owl . . . fruit. [11]

1928 単 **simple**

Owl . . . brain . . . needle. The key word does not connote easy or facile, but rather **simple** as the opposite of complex. Note how the stroke order of the last two elements is different from what you might expect just by reading the ingredients. [9]



1929 戦 **war**

Simple . . . fiesta. [13]

1930 禅 **Zen**

Altar . . . simple. [13]

1931 弾 **bullet**

Bow . . . simple. [12]

1932 桜 **cherry tree**

Tree . . . owl . . . woman. [10]

1933 獣 **animal**

Owl . . . rice field . . . one . . . mouth . . . chihuahua. [16]

1934 脳 **brain**

Part of the body . . . owl . . . villain. Unlike most elements whose meaning is identical with that of a character, the full kanji for **brain** has no connection with the element for *brains.* [11]

1935 **trouble**

悩

State of mind . . . owl . . . villain. [10]

1936 **stern**

厳

Owl . . . cliff . . . daring. [17]

1937 **chain**

鎖

Metal . . . little . . . shells. We have saved this character until now in order to draw attention to the visual difference between the *owl* and *little*. By now your eyes should be so accustomed to these apparently infinitesimal differences that the point is obvious. [18]

1938 **raise**

挙

Owl . . . tool . . . hand. [10]

1939 **reputation**

誉

Owl . . . tool . . . speaking. [13]

1940 **game hunting**

猟

Pack of wild dogs . . . owl . . . wind . . . cornstalk. [11]

1941 **bird**

鳥

Dove . . . one . . . tail feathers. This is, of course, the character from which we derived the primitive meaning of *dove.* Note the lengthening of the second stroke. [11]



1942 鳴	*Mouth . . . bird.* [14]	chirp
1943 鶴	*Turkey house . . . bird.* The first element appears on only one other occasion, back in FRAME 567. [21]	crane
1944 烏	The only thing that distinguishes this character from that for *bird* is the omission of the one stroke that makes it *white*. Which is logical enough, when you consider that there are no **crows** of that color. [10]	crow
1945 蔦	*Flower . . . bird.* [14]	vine
1946 鳩	*Baseball . . . bird.* [13]	pigeon
1947 鶏	*Vulture . . . husband . . . bird.* [19]	chicken
1948 島	The *bird's tail* is tucked under here, because it has come to stop on a *mountain* to rest from its journey across the waters. Thus the kanji comes to mean an **island**. [10]	island

*
爰

migrating ducks

This primitive is simplicity itself. It depicts bird *claws* that are joined to one another. Note the extra horizontal stroke in *friendship*, which gives the appearance of a "two" in the middle of the kanji, further emphasizing the togetherness of the **migrating ducks.** [9]

爫 爰 爰 爰

1949
暖

warmth

Unlike the character for *warm* weather learned earlier (FRAME 1452), this kanji and its key word can also refer to the **warmth** of human congeniality. Its elements are: *sun* . . . *migrating ducks.* [13]

1950
媛

beautiful woman

Woman . . . migrating ducks. [12]

1951
援

abet

Fingers . . . migrating ducks. [12]

1952
緩

slacken

Thread . . . migrating ducks. [15]

1953
属

belong

Flag . . . gnats (see FRAME 524) . . . with a *belt.* [12]

尸 尸 属 属 属

1954 嘱

entrust

Mouth . . . belong. [15]

1955 偶

accidentally

The *person* on the left is familiar. As for the right side, we may combine the *insect* with a *brain* (observe the writing) and a *belt* to create the *Talking Cricket* who served as Pinocchio's conscience. (*The belt* is there because he pulls it off to give unrepentant little Pinocchio a bit of "strap" now and again.) [11]

亻 偶 偶 偶 偶

1956 遇

interview

Talking Cricket . . . road. [12]

1957 愚

foolish

Talking Cricket . . . heart. [13]

1958 隅

corner

Pinnacle . . . Talking Cricket. [12]

* 屰

mountain goat

The animal horns and *mountain* unite, quite naturally, to give us a **mountain goat**. The extension of the final stroke indicates its tail, which only shows up when it has something under it. In an overhead enclosure, it is to be pictured as standing still, so that its tail droops down and out of sight. [6]

丷 屰 屰

1959 逆 **inverted**

Mountain goat . . . road. [9]

1960 塑 **model**

This kanji depicts the art of **modeling** clay or wood into a figure of something else. The elements: *mountain goat . . . moon . . . soil.* [13]

1961 岡 **Mount**

Here we see a a *mountain goat* "**mounted**" under a *glass canopy*. In this and the following frames, think of a particular **Mount** you know. [8]

1962 鋼 **steel**

Metal . . . Mount. [16]

1963 綱 **hawser**

Thread . . . Mount. [14]

1964 剛 **sturdy**

Mount . . . saber. [10]

1965 缶 **tin can**

Though the meaning has no reference to animals, the parts do: *horse* with a *mountain* underneath. [6]

1966 陶 **pottery**

Pinnacle . . . bound up . . . tin can. [11]

---

* 䍃 **condor**

Vulture . . . king . . . mountain. By now you should be used to finding two elements double up on a stroke, as is the case here with *king* and *mountain.* [9]



1967 揺 **swing**

Fingers . . . condor. [12]

1968 謡 **Noh chanting**

Words . . . condor. [16]

1969 就 **concerning**

Capital . . . chihuahua with a *human leg* in place of one of its paws. [12]

---

* 豸 **skunk**

This primitive represents a **skunk** by combining the *claw* with the first part of the element for a *sow*. Note how the final stroke of *claw* is turned and lengthened to double up with the first stroke of the *sow*. [7]



1970 **sociable**

懇

Skunk . . . silver . . . heart. [17]

1971 **groundbreaking**

墾

The **groundbreaking** referred to here is not for the erection of new buildings but for the opening of farmlands. The elements: *skunk . . . silver . . . soil.* [16]

1972 **excuse**

免

This character is used for **excusing** oneself for a failure of courtesy. The elements are: *bound up . . . sun* (oddly enough, laid on its side) . . . *human legs.* [8]



* For the primitive meaning, we shall refer to this character as a *rabbit*, for which the old form of the character is 兔. [8]

1973 **elude**

逸

Rabbit . . . road. [11]

1974 **nightfall**

晩

Sun . . . rabbit. [12]

1975 **exertion**

勉

Rabbit . . . muscle. Notice how the last stroke of *rabbit* is stretched out to underlie the element for *muscle.* [10]

1976 象 **elephant**

A *rabbit's* head with the body of a *sow* represents an **elephant**. Little wonder that the kanji also means "phenomenon"! [12]

1977 像 **statue**

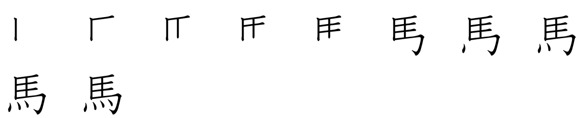
Person . . . elephant. [14]

Lesson 54

Now that we have come as far as the elephant, we may continue on with more of the larger animals. Fortunately, this group will cause us much less of a headache than the preceding series, since there are fewer new primitives and their use is more frequent.

1978 馬 **horse**

Let the extra vertical stroke in the *mane* combine with the first vertical stroke to give an image of the **horse's** long neck. The only odd thing is the *tail feathers* at the end, but that should present a good image to remember the character by. The fact that the last stroke of *mane* and the first of *tail feathers* coincide should no longer surprise you. [10]



* As a primitive, this kanji will mean a *team of horses* as distinct from the single *horse* whose primitive we met earlier.

1979 **pony**

駒

Team of horses . . . phrase. In American slang, a **pony** is an underground translation of a classical text, which students who cannot manage the difficult *phrases* of the original language consult and pass on from one generation to the next. [15]

1980 **verification**

験

Team of horses . . . awl. [18]

1981 **equestrian**

騎

Team of horses . . . strange. [18]

1982 **parking**

駐

Team of horses . . . candlestick. [15]

1983 **drive**

駆

Team of horses . . . ward. [14]

1984 **station**

駅

Team of horses . . . shakuhachi. [14]

1985 **boisterous**

騒

Team of horses . . . crotch . . . insect. [18]

1986 **burdensome**

駄

Team of horses . . . fat. [14]

1987 **wonder**

驚

Awe . . . team of horses. [22]

1988 **fervent**

篤

Bamboo . . . team of horses. [16]

1989 **inflation**

騰

Meat . . . quarter . . . team of horses. [20]

1990 **tiger**

虎

The kanji in this frame recalls the famous Bengali fable about the group of magicians (the *magic wand*) who decided to make a **tiger**. It seems that each of them knew how to make one part of the beast, so they pooled their talents and brought all the pieces (*diced* into pieces) together, at which point the fabricated *tiger* promptly ate its makers up (the bodiless *human legs*). Whatever the parable's significance for modern civilization and its arsenals, it should help with this kanji.

Oh yes, we should not forget that cliff-like element. Think of it as an abbreviation of the primitive for *zoo* (the first and fourth strokes, actually), in order to fit the **tiger** somewhere into the picture. In fact, the abbreviation is perfectly logical, since the bottom elements usurp the room for the rest of the primitive for *zoo*. [8]



* As a primitive element itself, the *human legs* are also swallowed up, but the meaning of *tiger* is kept, and the whole serves as a roof for what comes beneath, 虍, giving the *tiger* something else to eat.

1991 **captive**

虜 *Tiger . . . male.* [13]

1992 **skin**

膚 *Tiger . . . stomach.* [15]

1993 **void**

虚 *Tigers . . . row.* [11]

1994 **frolic**

戯 *Void . . . fiesta.* [15]

1995 **uneasiness**

虞 *Tiger . . . give.* [13]

1996 **prudence**

慮 *Tiger . . . think.* [15]

1997 **drama**

劇 *Tiger . . . sow . . . saber.* [15]

1998 **tyrannize**

虐 *Tiger . . . box* with a *one* in it (or a backwards *broom*, if that makes it easier). [9]

1999 **deer**

鹿

Drawn on the walls of a complex of *caves* near Niaux in southern France are a number of animal likenesses dating from the Upper Paleolithic period. Among them we find pictures of **deer**, some of them showing men in **deer** masks. By *comparing* their drawings to real **deer**, Stone Age people hoped to acquire power over the animal in the hunt; and by *comparing* themselves to the **deer**, to take on that animal's characteristics. But time has "double-*locked*" (the extra stroke through the element for *lock*) the real secret of this art form from us, and we can only surmise such meanings. But more important than the enigmas of the troglodytic mind is the way in which *caves*, a double-*lock*, and *comparing* gives us the kanji for **deer**. [11]



* As a primitive, this kanji is abbreviated much the same as the *tiger* was: the lower element is dropped to leave room for a replacement: . Its meaning, however, remains the same. There are a very few cases (see FRAME 2002) in which there is no abbreviation. When this happens, we may keep the image suggested by the above explanation: *painting of a deer*.

2000 **recommend**

薦

Flowers . . . deer . . . slingshot . . . tail feathers. Note the doubling up in these last two elements. [16]

2001 **jubilation**

慶

Deer . . . crown (note the doubling up) . . . *heart . . . walking legs.* You may recall that we met the relative primitives at the bottom here before, in the kanji for *melancholy* (FRAME 616). [15]

2002 **lovely**

麗

The painting of a *deer* itself with its form and color is enough to fill the bill for an image of something **lovely**. But to give a bit

of contrast, we see two *mediocre* drawings from a later age on two patches of *ceiling* above. Note that the drop in *mediocre* has been lengthened somewhat and the second stroke drawn down straight. [19]

2003 **bear**

熊

Elbow . . . meat . . . spoon ATOP *spoon . . . oven fire.* [14]

2004 **ability**

能

Try relating this kanji to that of the previous frame. For instance, you might imagine that the test of **ability** envisioned here is removing the *bear* from the oven fire. [10]

2005 **attitude**

態

Ability . . . heart. [14]

Lesson 55

THE FINAL GROUPING of kanji is based on primitives related to fantastical animals and beings. We begin with two animals belonging to the zodiac.

2006 **sign of the tiger**

寅

House . . . ceiling . . . sprout . . . animal legs. Compare FRAME 1750. [11]

2007 **performance**

演

Water . . . sign of the tiger. [14]

2008 **sign of the dragon**

辰

Cliff . . . two . . . hairpins. [7]

2009 **embarrass**

辱

Sign of the dragon . . . glue. [10]

2010 **quake**

震

Weather . . . sign of the dragon. [15]

2011 **shake**

振

Fingers . . . sign of the dragon. [10]

2012 **with child**

娠

Woman . . . sign of the dragon. The key word is a synonym for *pregnant*, whose character we met earlier (FRAME 507). Although the two kanji are often used together, they should be kept distinct. [10]

2013 **lips**

唇

Sign of the dragon . . . mouth. [10]

2014 **agriculture**

農

Bend . . . sign of the dragon. [13]

2015 濃

concentrated

Among other things, the key word refers to the thick consistency of liquids. Its elements: *water . . . agriculture.* [16]

* 关

golden calf

The story is told of the people of the Exodus that, in their distrust of Moses' leadership, they gathered together and melted down their gold ornaments to fashion a **golden calf** for an idol. The animal horns and heavens here represent that god of theirs. [6]

2016 送

send off

Road . . . golden calf. [9]

2017 関

connection

Gates . . . golden calf. [14]

2018 咲

blossom

Mouth . . . golden calf. [9]

2019 鬼

ghost

Drop of . . . brains . . . human legs . . . elbow. [10]

2020 醜

ugly

Whiskey bottle . . . ghost. [17]

2021 **soul**

魂 *Rising cloud of . . . ghosts.* [14]

2022 **witch**

魔 *Hemp . . . ghost.* [21]

2023 **fascination**

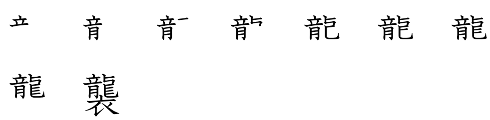
魅 *Ghost . . . not yet.* [15]

2024 **clod**

塊 *Soil . . . ghost.* [13]

2025 **attack**

襲 *Vase . . .meat . . . slingshot* (doubled up with) *snake . . . three . . . garment.* The top half of this character is the old form for the kanji in FRAME 536. [22]



Lesson 56

THIS FINAL LESSON is intended to complete preparations for learning new kanji not treated in these pages. A group of 14 such kanji has been reserved for this purpose and arranged in four groups typifying the kinds of problems you

can run into. Aside from help with unusual stroke order and the indication of the total number of strokes in square brackets, no hints will be given.

The first and simplest group will be composed of those whose parts you will recognize immediately from characters already learned. We list seven examples, each representing one of the principles governing primitives.

2026 嚇	[17]	upbraid
2027 朕	[10]	majestic plural
2028 雰	[12]	atmosphere
2029 箇	[14]	item
2030 錬	[16]	tempering
2031 遵	[15]	abide by
2032 罷	[15]	quit

Secondly, you may run into characters that you learned as primitives, but whose meaning is completely unrelated to the primitive meaning we adopted. In learning the meaning of the kanji, be careful not to forget what it stands for when used as a primitive element.

2033 屯	[4]	barracks
2034 且	[5]	moreover

In the third place, you will meet kanji using combinations of elements that you can make into a new primitive with its own particular meaning. Recall a previous kanji in which this combination appears and adjust your story to reinforce your new invention.

2035 藻	[19]	seaweed
2036 隷	[16]	slave
2037 癒	[18]	healing

Finally, there are shapes that were not covered in this book. You are on your own here, but it may help to consult a kanji dictionary to see whether any

of the parts might not be a character with a specific and useful meaning. The cluster of strokes forming 臼 in FRAME 2039 is a perfect illustration of this.

2038 **cinnabar**

丹 [4]

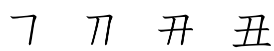
2039 **lagoon**

潟 [15]

Scattered here and there throughout the foregoing 55 lessons several figures of the Sino-Japanese zodiac were introduced. We conclude this lesson, and the book, with the remaining figures. In all, there are twelve animals, several of which take their writing from other characters quite unrelated in meaning. So far, then, we have learned the following: *rat* (子), *tiger* (寅), *dragon* (辰), *horse* (午), *ram* (未), *monkey* (申), *bird* (酉), *dog* (戌), and *hog* (亥). This leaves three for the learning.

2040 **sign of the cow**

丑 [4]



2041 **sign of the hare**

卯 [5]

2042 **sign of the snake**

巳 [3]

Valeant benefici,
Poenas dent malefici!

Indexes

INDEX I
Kanji

The following Index *includes all the kanji presented in this book, in the order of their appearance. They are printed in one of the typical block-form type styles currently used in Japan to teach children the proper form for drawing kanji by hand with a pen or pencil. You will find it helpful to consult this* Index *when you are unsure about the final form your hand-drawn kanji should take.*

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941	942	943	944	945	946	947	948	949	950
人	佐	但	住	位	仲	体	悠	件	仕
951	952	953	954	955	956	957	958	959	960
他	伏	伝	仏	休	仮	伯	俗	信	佳
961	962	963	964	965	966	967	968	969	970
依	例	個	健	側	侍	停	値	倣	倒
971	972	973	974	975	976	977	978	979	980
偵	僧	億	儀	償	仙	催	仁	侮	使
981	982	983	984	985	986	987	988	989	990
便	倍	優	伐	宿	傷	保	褒	傑	付
991	992	993	994	995	996	997	998	999	1000
符	府	任	賃	代	袋	貸	化	花	貨
1001	1002	1003	1004	1005	1006	1007	1008	1009	1010
傾	何	荷	俊	傍	久	畝	囚	内	丙
1011	1012	1013	1014	1015	1016	1017	1018	1019	1020
柄	肉	腐	座	卒	傘	匁	以	似	併
1021	1022	1023	1024	1025	1026	1027	1028	1029	1030

婦	掃	当	争	浄	事	唐	糖	康	逮
1151	1152	1153	1154	1155	1156	1157	1158	1159	1160
伊	君	群	耐	需	儒	端	両	湍	画
1161	1162	1163	1164	1165	1166	1167	1168	1169	1170
歯	曲	曹	遭	漕	槽	斗	料	科	図
1171	1172	1173	1174	1175	1176	1177	1178	1179	1180
用	庸	備	昔	錯	借	惜	措	散	廿
1181	1182	1183	1184	1185	1186	1187	1188	1189	1190
庶	遮	席	度	渡	奔	噴	墳	憤	焼
1191	1192	1193	1194	1195	1196	1197	1198	1199	1200
暁	半	伴	畔	判	券	巻	圏	勝	藤
1201	1202	1203	1204	1205	1206	1207	1208	1209	1210
謄	片	版	之	乏	芝	不	否	杯	矢
1211	1212	1213	1214	1215	1216	1217	1218	1219	1220
矯	族	知	智	矛	柔	務	霧	班	帰
1221	1222	1223	1224	1225	1226	1227	1228	1229	1230
弓	引	弔	弘	強	弱	沸	費	第	弟
1231	1232	1233	1234	1235	1236	1237	1238	1239	1240
巧	号	朽	誇	汚	与	写	身	射	謝
1241	1242	1243	1244	1245	1246	1247	1248	1249	1250
老	考	孝	教	拷	者	煮	著	署	暑
1251	1252	1253	1254	1255	1256	1257	1258	1259	1260
諸	猪	渚	賭	峡	狭	挟	追	師	帥
1261	1262	1263	1264	1265	1266	1267	1268	1269	1270

官 1271	棺 1272	管 1273	父 1274	交 1275	効 1276	較 1277	校 1278	足 1279	促 1280
距 1281	路 1282	露 1283	跳 1284	躍 1285	践 1286	踏 1287	骨 1288	滑 1289	髄 1290
禍 1291	渦 1292	過 1293	阪 1294	阿 1295	際 1296	障 1297	随 1298	陪 1299	陽 1300
陳 1301	防 1302	附 1303	院 1304	陣 1305	隊 1306	墜 1307	降 1308	階 1309	陛 1310
隣 1311	隔 1312	隠 1313	堕 1314	陥 1315	穴 1316	空 1317	控 1318	突 1319	究 1320
窒 1321	窃 1322	窪 1323	搾 1324	窯 1325	窮 1326	探 1327	深 1328	丘 1329	岳 1330
兵 1331	浜 1332	糸 1333	織 1334	繕 1335	縮 1336	繁 1337	縦 1338	線 1339	締 1340
維 1341	羅 1342	練 1343	緒 1344	続 1345	絵 1346	統 1347	絞 1348	給 1349	絡 1350
結 1351	終 1352	級 1353	紀 1354	紅 1355	納 1356	紡 1357	紛 1358	紹 1359	経 1360
紳 1361	約 1362	細 1363	累 1364	索 1365	総 1366	綿 1367	絹 1368	繰 1369	継 1370
緑 1371	縁 1372	網 1373	緊 1374	紫 1375	縛 1376	縄 1377	幼 1378	後 1379	幽 1380
幾 1381	機 1382	玄 1383	畜 1384	蓄 1385	弦 1386	擁 1387	滋 1388	慈 1389	磁 1390

卑	碑	陸	睦	勢	熱	菱	陵	亥	核
1511	1512	1513	1514	1515	1516	1517	1518	1519	1520
刻	該	劾	述	術	寒	醸	譲	壌	嬢
1521	1522	1523	1524	1525	1526	1527	1528	1529	1530
毒	素	麦	青	精	請	情	晴	清	静
1531	1532	1533	1534	1535	1536	1537	1538	1539	1540
責	績	積	債	漬	表	俵	潔	契	喫
1541	1542	1543	1544	1545	1546	1547	1548	1549	1550
害	轄	割	憲	生	星	姓	性	牲	産
1551	1552	1553	1554	1555	1556	1557	1558	1559	1560
隆	峰	縫	拝	寿	鋳	籍	春	椿	泰
1561	1562	1563	1564	1565	1566	1567	1568	1569	1570
奏	実	奉	俸	棒	謹	勤	漢	嘆	難
1571	1572	1573	1574	1575	1576	1577	1578	1579	1580
華	垂	睡	錘	乗	剰	今	含	吟	念
1581	1582	1583	1584	1585	1586	1587	1588	1589	1590
琴	陰	予	序	預	野	兼	嫌	鎌	謙
1591	1592	1593	1594	1595	1596	1597	1598	1599	1600
廉	西	価	要	腰	票	漂	標	栗	遷
1601	1602	1603	1604	1605	1606	1607	1608	1609	1610
覆	煙	南	楠	献	門	問	閲	閥	間
1611	1612	1613	1614	1615	1616	1617	1618	1619	1620
簡	開	閉	閣	閑	聞	潤	欄	闘	倉
1621	1622	1623	1624	1625	1626	1627	1628	1629	1630

創	非	俳	排	悲	罪	輩	扉	侯	候
1631	1632	1633	1634	1635	1636	1637	1638	1639	1640
決	快	偉	違	緯	衛	韓	干	肝	刊
1641	1642	1643	1644	1645	1646	1647	1648	1649	1650
汗	軒	岸	幹	芋	宇	余	除	徐	叙
1651	1652	1653	1654	1655	1656	1657	1658	1659	1660
途	斜	塗	束	頼	瀬	勅	疎	速	整
1661	1662	1663	1664	1665	1666	1667	1668	1669	1670
剣	険	検	倹	重	動	勲	働	種	衝
1671	1672	1673	1674	1675	1676	1677	1678	1679	1680
薫	病	痴	痘	症	疾	痢	疲	疫	痛
1681	1682	1683	1684	1685	1686	1687	1688	1689	1690
癖	匿	匠	医	匹	区	枢	殴	欧	抑
1691	1692	1693	1694	1695	1696	1697	1698	1699	1700
仰	迎	登	澄	発	廃	僚	寮	療	彫
1701	1702	1703	1704	1705	1706	1707	1708	1709	1710
形	影	杉	彩	彰	彦	顔	須	膨	参
1711	1712	1713	1714	1715	1716	1717	1718	1719	1720
惨	修	珍	診	文	対	紋	蚊	斉	剤
1721	1722	1723	1724	1725	1726	1727	1728	1729	1730
済	斎	粛	塁	楽	薬	率	渋	摂	央
1731	1732	1733	1734	1735	1736	1737	1738	1739	1740
英	映	赤	赦	変	跡	蛮	恋	湾	黄
1741	1742	1743	1744	1745	1746	1747	1748	1749	1750

横	把	色	絶	艶	肥	甘	紺	某	謀
1751	1752	1753	1754	1755	1756	1757	1758	1759	1760
媒	欺	棋	旗	期	碁	基	甚	勘	堪
1761	1762	1763	1764	1765	1766	1767	1768	1769	1770
貴	遺	遣	舞	無	組	粗	租	祖	阻
1771	1772	1773	1774	1775	1776	1777	1778	1779	1780
査	助	宜	畳	並	普	譜	湿	顕	繊
1781	1782	1783	1784	1785	1786	1787	1788	1789	1790
霊	業	撲	僕	共	供	異	翼	洪	港
1791	1792	1793	1794	1795	1796	1797	1798	1799	1800
暴	爆	恭	選	殿	井	囲	耕	亜	悪
1801	1802	1803	1804	1805	1806	1807	1808	1809	1810
円	角	触	解	再	講	購	構	溝	論
1811	1812	1813	1814	1815	1816	1817	1818	1819	1820
倫	輪	偏	遍	編	冊	典	氏	紙	婚
1821	1822	1823	1824	1825	1826	1827	1828	1829	1830
低	抵	底	民	眠	捕	浦	蒲	舗	補
1831	1832	1833	1834	1835	1836	1837	1838	1839	1840
邸	郭	郡	郊	部	都	郵	邦	郷	響
1841	1842	1843	1844	1845	1846	1847	1848	1849	1850
郎	廊	盾	循	派	脈	衆	逓	段	鍛
1851	1852	1853	1854	1855	1856	1857	1858	1859	1860
后	幻	司	伺	詞	飼	嗣	舟	舶	航
1861	1862	1863	1864	1865	1866	1867	1868	1869	1870

般	盤	搬	船	艦	艇	瓜	弧	孤	繭
1871	1872	1873	1874	1875	1876	1877	1878	1879	1880
益	暇	敷	来	気	汽	飛	沈	妻	衰
1881	1882	1883	1884	1885	1886	1887	1888	1889	1890
衷	面	革	靴	覇	声	呉	娯	誤	蒸
1891	1892	1893	1894	1895	1896	1897	1898	1899	1900
承	函	極	牙	芽	邪	雅	釈	番	審
1901	1902	1903	1904	1905	1906	1907	1908	1909	1910
翻	藩	毛	耗	尾	宅	託	為	偽	長
1911	1912	1913	1914	1915	1916	1917	1918	1919	1920
張	帳	脹	髪	展	喪	巣	単	戦	禅
1921	1922	1923	1924	1925	1926	1927	1928	1929	1930
弾	桜	獣	脳	悩	厳	鎖	挙	誉	猟
1931	1932	1933	1934	1935	1936	1937	1938	1939	1940
鳥	鳴	鶴	烏	蔦	鳩	鶏	島	暖	媛
1941	1942	1943	1944	1945	1946	1947	1948	1949	1950
援	緩	属	嘱	偶	遇	愚	隅	逆	塑
1951	1952	1953	1954	1955	1956	1957	1958	1959	1960
岡	鋼	綱	剛	缶	陶	揺	謡	就	懇
1961	1962	1963	1964	1965	1966	1967	1968	1969	1970
墾	免	逸	晩	勉	象	像	馬	駒	験
1971	1972	1973	1974	1975	1976	1977	1978	1979	1980
騎	駐	駆	駅	騒	駄	驚	篤	騰	虎
1981	1982	1983	1984	1985	1986	1987	1988	1989	1990

Primitive Elements

The primitive elements listed in this Index *do not include those treated as kanji in this book, unless there is a change in the writing form and meaning. If you do not find a particular element, consult* Index iv*. The primitive elements here are arranged according to the number of strokes. The numbers beneath them refer to the number of the page on which the primitive element is first introduced.*

1 画	丨	丿	㇄	乚	㇇				
	28	28	46	46	436				
2 画	卜	八	儿	几	勹	⺈	丷	ナ	刂
	33	36	36	37	37	37	37	48	51
	厂	冂	𠆢	冖	亠	⺆	冫	冫	𠂉
	60	87	116	137	139	172	175	175	183
	乂	厶	亻	𠄌	凵	刂	丂	丂	卩
	236	244	279	290	315	326	326	326	354
	卩	マ	㔾	乂	丩	コ	匚	⺃	八
	355	355	357	370	373	396	405	405	412
	厂	ク							
	434	434							
3 画	六	⺌	巛	氵	川	宀	艹	丬	犭
	47	59	67	67	67	89	103	110	112

INDEX III

Kanji Arranged in Order of Strokes

The following list contains all the kanji treated in this book, grouped by the number of strokes and ordered according to standard dictionary "radicals." By the time you are finished with Part Two *of this book, you should be proficient at counting strokes. Becoming familiar with the order and assignation of the radical elements, however, will take time and experience.*

5 画

6 画

7 画

8 画

9 画

10 画

11 画

12 画

13 画

14 画

15 画

16 画

17 画

18 画

19 画

20 画

21 画

22 画

23 画

INDEX IV

Key Words and Primitive Meanings

This final INDEX contains a cumulative list of all the key words and primitive meanings used in this book. Key words are listed with their respective kanji and frame number. Primitive meanings are listed in italics and are followed only by the number of the page (also in italics) on which they are first introduced.

F

G

H

N

Q

R

S